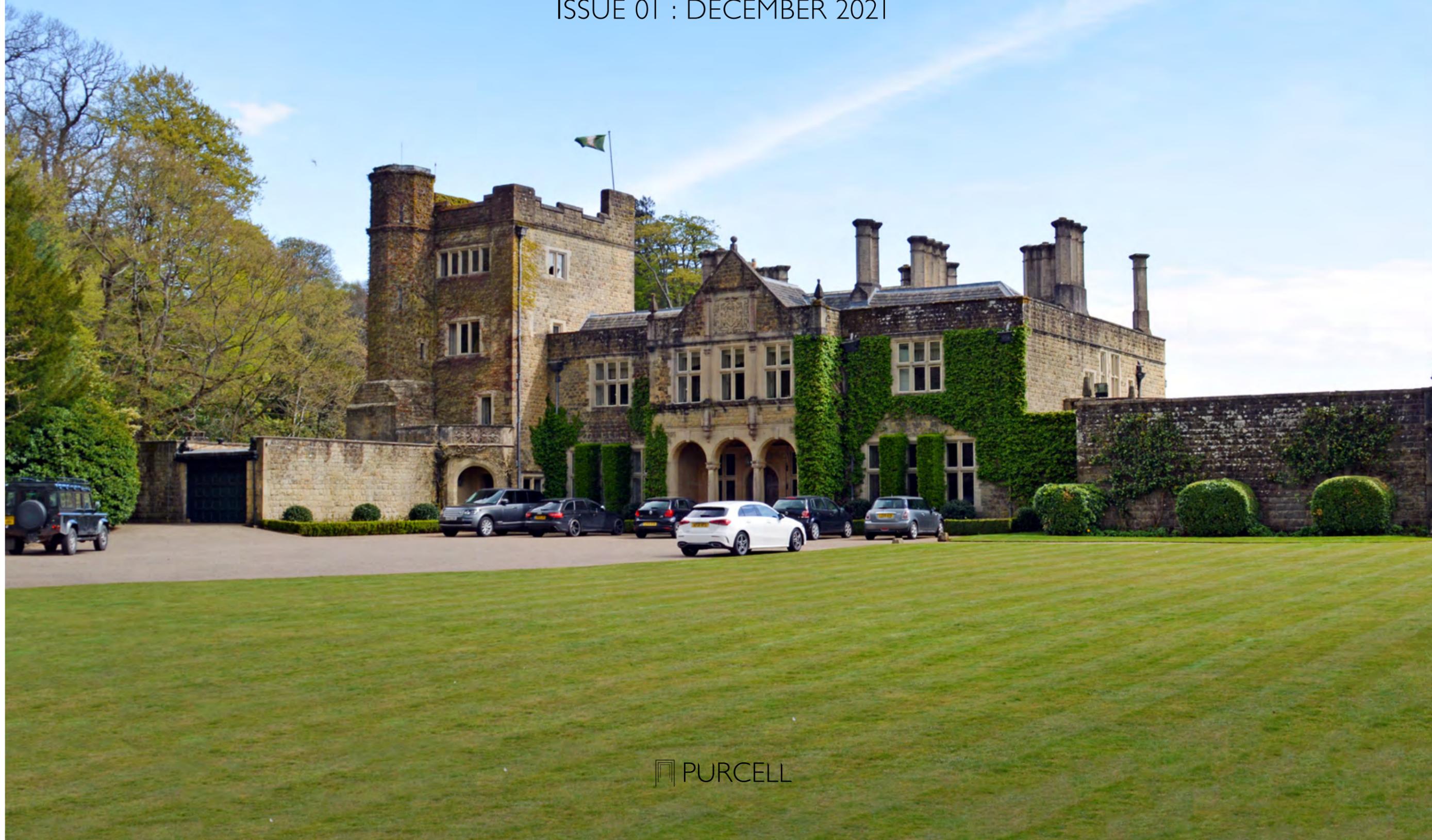


HOLLYCOMBE HOUSE AND ESTATE  
DESIGN, ACCESS AND HERITAGE IMPACT ASSESSMENT:  
PROPOSED INTERNAL REDECORATION AND INVESTIGATIVE WORKS  
ISSUE 01 : DECEMBER 2021



**Theo Manzaroli / Alex Prior / Brilliana Harley**

On behalf of Purcell ©

15 Bermondsey Square, Tower Bridge Road, London SE1 3UN

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www.purcelluk.com

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**Issue 01**

December 2021

*LBC Submission*

# HOLLYCOMBE HOUSE AND ESTATE: DESIGN, ACCESS AND HERITAGE STATEMENT

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### APPENDICES - (PROVIDED SEPARATELY)

A: Schedule of Interior Finishes by Nicholas Chandor Studio

B: Opening Up Investigations Schedule by Purcell Architects

C: Paint Analysis report by Catherine Hassall

## SECTION 1.0

### INTRODUCTION

---

The Hollycombe Estate, Hollycombe Lane, Liphook, GU30 7LP

This Design, Access and Heritage Impact Assessment supports the Listed Building Consent application for building fabric investigation works, a scheme of interior redecoration which includes the re-finishing of existing hardwood flooring.

Located to the south of Liphook, Hollycombe is a large mansion listed Grade II set within extensive grounds, part of which are a Registered Park and Garden listed Grade II\*.

A house on this site was designed by John Nash and built in 1801 and was later transformed by a series of 19th and 20th century alterations including extensive demolition, extension and remodelling, but much of it is still legible in the current floor plan where the lozenge-shaped and octagon rooms remain in their original plan form and parts of the eastern office wing survive in a very much-altered state.

Externally the house is Tudoresque in style and dates from the late 19th Century, when the entire building was extended and faced in stone with dressed stone quoins complete with a crenelated tower; stone mullioned windows and a slate roof set behind raised stone parapets.

The interiors are a mix of late 19th and 20th century and have been subject to considerable alteration and change by successive owners. What is visible today is a contemporary decorative scheme using modern paints and wall papers largely undertaken by the previous owners who purchased the house in the early 1990s and commissioned a local architect to remodel several rooms and to redecorate throughout.

The only paintwork known of historic interest are the decorative ceilings and a small area of painted plasterwork below a dado rail in the Ground Floor Drawing Room and Study. These elements were not redecorated in the 1990s and it is not proposed to redecorate them now. Paint analysis has established that they date from the late 19th Century - see Appendix C report by Catherine Hassall.

The interiors are looking tired and the current owner wants to undertake a thorough redecoration of all internal areas.

## SECTION 2.0

### PROPOSED DEVELOPMENT

#### 2.1 INTERIOR REDECORATION PROPOSALS

This application seeks consent to undertake a full redecoration of all areas excluding the decorative ceilings and part of the wall found in the Ground Floor Drawing Room and Study which have been found to date from the late 19th Century.

##### 2.1.1 PAINTWORK

The decoration scheme has been prepared by Nicholas Chandor and uses a small palette of neutral colours. The colour scheme for each room have been set out in the *Schedule of Interior Finishes* which is included in Appendix A

The proposals are to prepare and paint all existing painted interior surfaces, replace existing wall papers where present and to remove the paint from the painted stone mullions.

##### 2.1.2 FLOOR FINISHES

The existing oak flooring within the Reception Hall and Library at ground floor are to be prepared and stained to a darker tone.

The existing hardwood parquet floor to the Drawing Room requires re-polishing to remove water stains.

There is a small area of unfinished poorly matched timber flooring within the Library will be replaced with selected oak boards to match the original timber flooring.

Existing modern carpets will be replaced as will the modern cork tiled floors to bathrooms.

#### 2.2 BUILDING FABRIC AND STRUCTURE INVESTIGATION WORKS

The current owner is considering making alterations to the house in the future and to inform the design process it is necessary to undertake a series of intrusive investigation studies of the existing building fabric to gain a better understanding of the evolution of the house, the condition of the building fabric, its construction and structural condition.

A series of opening up works are proposed which are set out in the *Opening Up Investigations Schedule* by Purcell Architects submitted with this application and attached as Appendix B.

The proposed intrusive works are summarised below and locations are shown on the proposed plans on the following pages.

##### 2.2.1 TRIAL PITS

1.0x1.0m (plan size) trial pit to establish depth and profile of the existing foundation. Depth of foundation unknown.

Trial pit to be dug to a depth 100mm lower than the existing foundation. Where digging pits next to existing brick footings care is to be taken to ensure that the brick corbels are not damaged during excavation.

##### 2.2.2 TRIAL PIT – TRENCH

0.5x2.0m (plan size) trial pit to establish depth and profile of historic foundation to previously demolished 'west wing'. Depth of foundation unknown.

Trial pit to be dug to a depth 100mm lower than the existing foundation. Where digging pits next to existing brick footings care is to be taken to ensure that the brick corbels are not damaged during excavation.

Allow for reinstating the turf on completion of the investigation.

##### 2.2.3 OPENING UP SCOPE AND METHODOLOGY - BUILDING INTERIOR

01 Wall finishes to be carefully removed each side of the wall to determine wall construction. 50mm diameter core to be made through the full depth of the wall to confirm thickness and build-up. (Where investigation is proposed to external wall no finishes are to be removed).

Finishes to be reinstated and made good to match existing on completion of the investigation. External holes are to be filled using the core material recovered and sealed in mortar to match existing.

02 Carefully remove floor finish and set aside. Lift floor boards to expose a minimum of 3No. timber floor joists. There must be sufficient access to measure the width, depth and spacing of the joists.

Reinstate the existing boards and finishes on completion of the investigation.

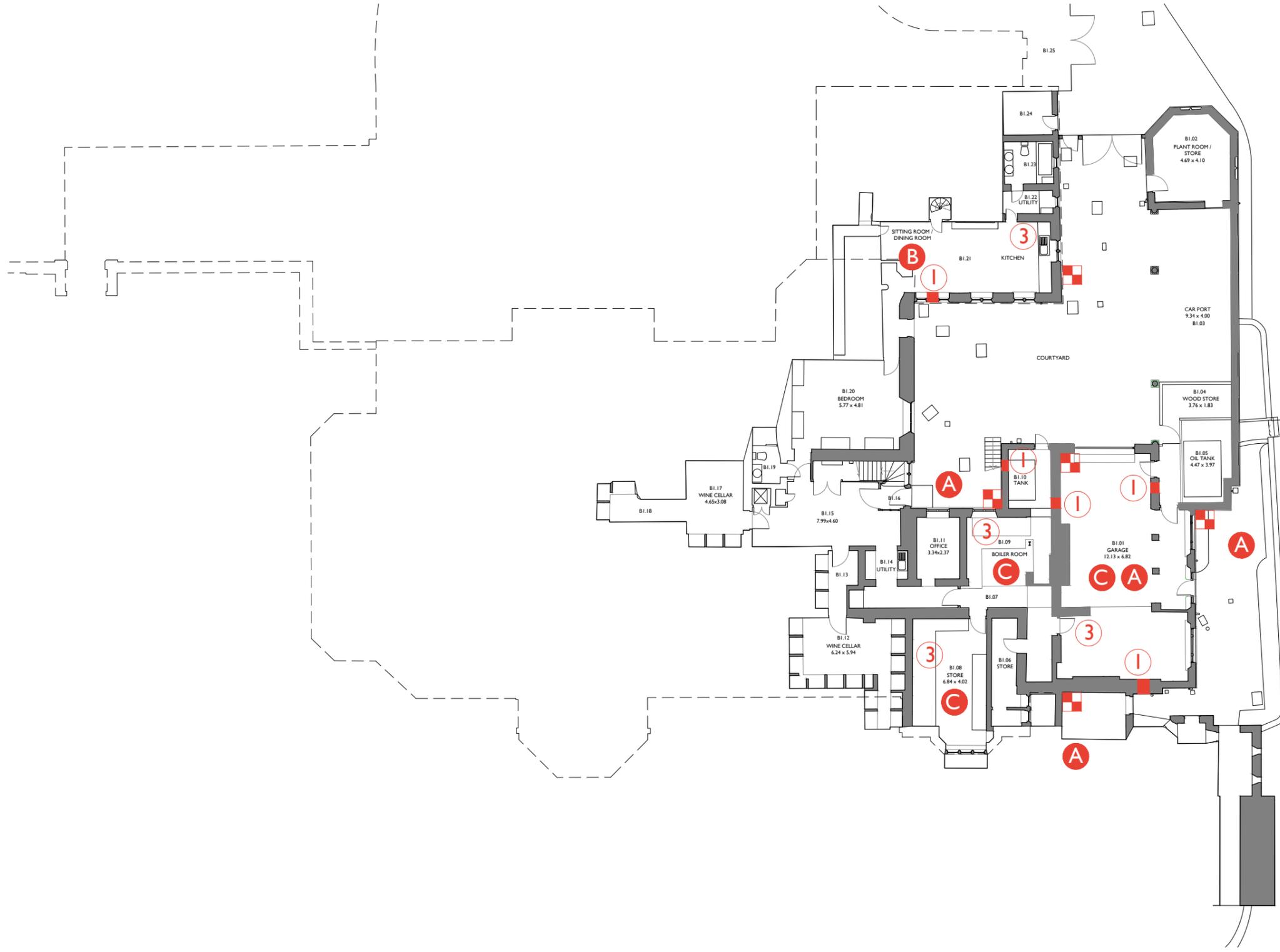
03 Carefully remove 0.5x0.5m of the ceiling to determine construction of floor over. Allow for drilling through slab to confirm thickness of concrete - removing floor finishes as required to prevent any damage.

Ceiling and floor finishes to be reinstated to match existing materials and finishes on completion of investigation.

04 Carefully remove floor finish and set aside. If timber floor - Lift floor boards to expose a minimum of 3No. timber floor joists. If concrete floor - allow for drilling through slab to confirm thickness and if there is a void below.

Replace boards and finishes on completion of the investigation.

# PROPOSED DEVELOPMENT



Notes: 26/11/2021 17:12:45

Drawings are based on survey data and may not accurately represent what is physically present.

Do not scale from this drawing. All dimensions are to be verified on site before proceeding with the work.

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Note:  
The following summarises the purpose of the investigations in each area. These are to be read with the scope and methodology key below:

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- B** - To determine extent of early to mid 19th century construction fabric vs 1890's stone over-clad addition.
- C** - To determine remaining fabric from original Nash Service wing following upward extension and subsequent demolition in the 1930's.
- D** - To determine roof structure above corrugated sheets.
- E** - To determine structural foundation and/or wall build up within existing footprint (non original Nash footprint).

**Investigation Scope and Methodology Key:**

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- Existing hardwood flooring to be re-polished and/or stained to a darker tone. Refer to proposals set out in the Schedule of Interior Finishes and photographs of the sample in the DASHIA report.

POI	26/11/2021	BY	P01.01
REV	DATE	CHK	DESCRIPTION

CLIENT  
**Westgreen Construction Ltd**

PROJECT  
**Hollycombe Estate**

JOB NUMBER  
**241179**

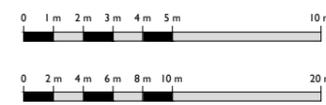


TITLE  
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**As Proposed**

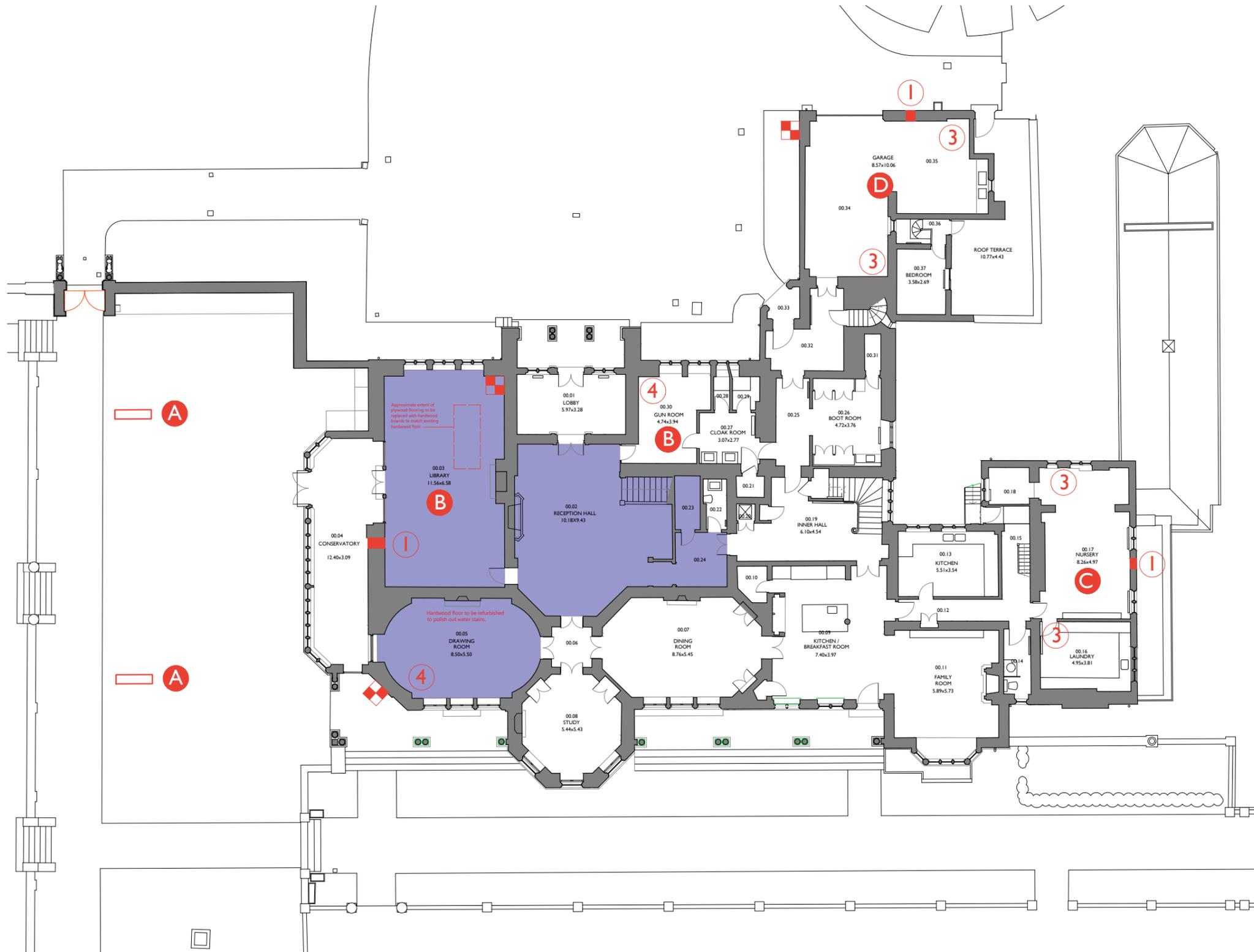
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**I** Lower Ground Floor Plan Proposed Opening Up Works / Decoration  
**2105** I:100



# PROPOSED DEVELOPMENT



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**Investigation Scope and Methodology Key:**

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- Existing hardwood flooring to be re-polished and/or stained to a darker tone. Refer to proposals set out in the Schedule of Interior Finishes and photographs of the sample in the DASHIA report.

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PROJECT  
**Hollycombe Estate**

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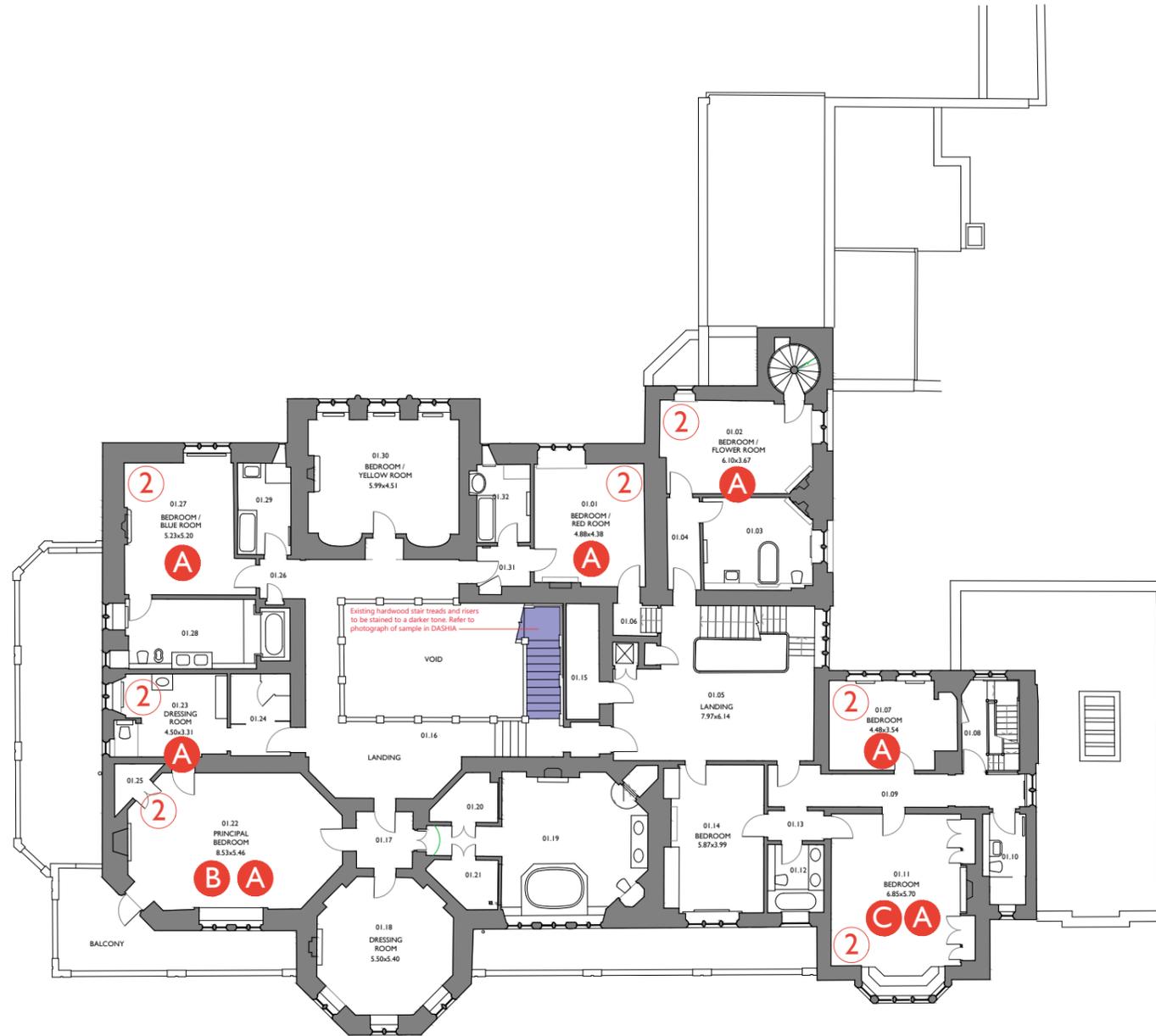
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**I** Ground Floor Plan\_Proposed Opening Up Works / Decoration  
**2100** I:100





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PO1	26/11/2021			PO1.01
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**Hollycombe Estate**

JOB NUMBER  
**241179**



TITLE  
**Opening Up\_Decor First Floor Plan**  
**As Proposed**

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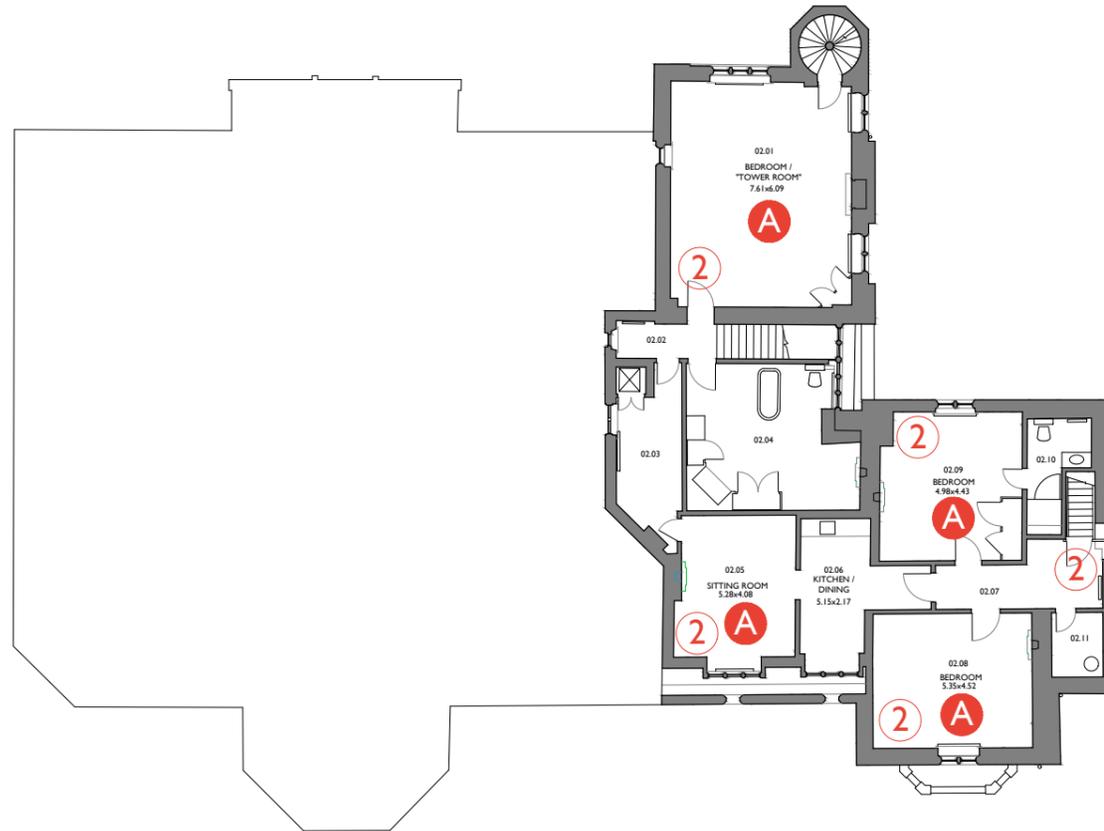
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**I** First Floor Plan\_Proposed Opening Up Works / Decoration  
**2101** 1:100





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PROJECT  
**Hollycombe Estate**

JOB NUMBER  
**241179**



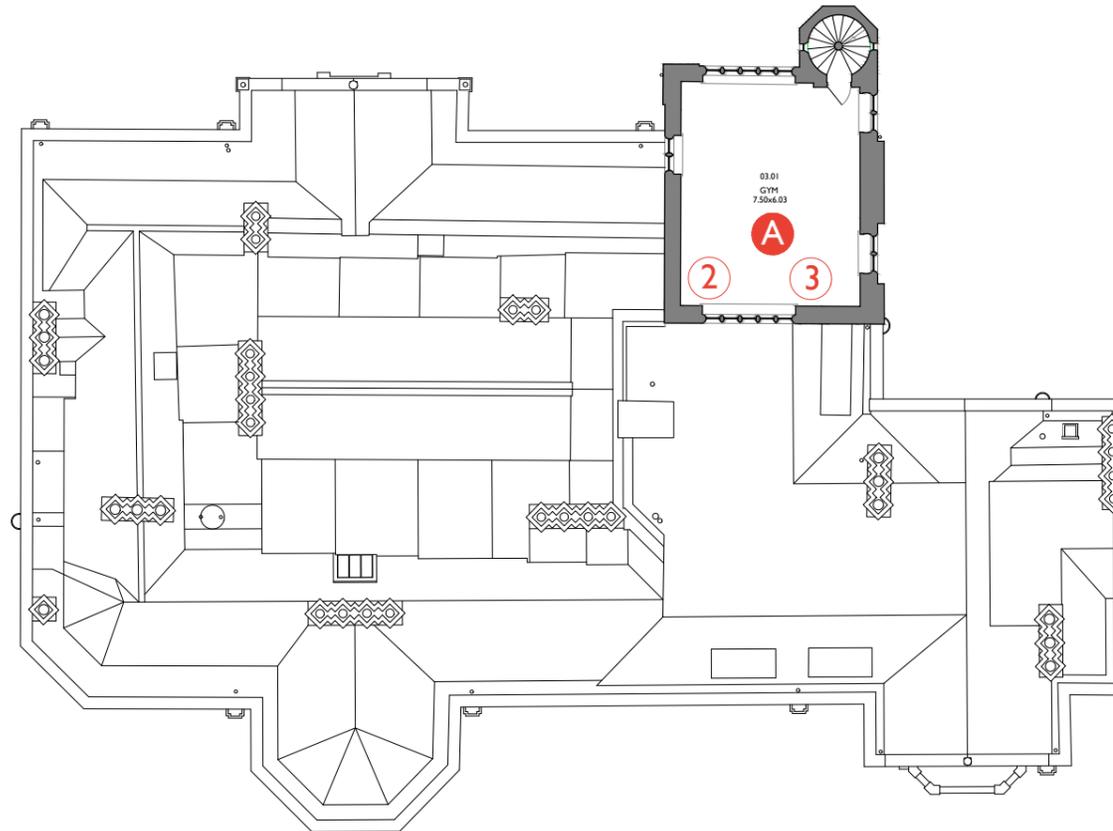
TITLE  
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**As Proposed**

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<b>P01.01 S0 - Work In Progress</b>				
DRAWING NAME				
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**I** Second Floor Plan\_Proposed Opening Up Works / Decoration  
**2102** I:100





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POI	26/11/2021	BY	CHK	DESCRIPTION
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PROJECT  
**Hollycombe Estate**

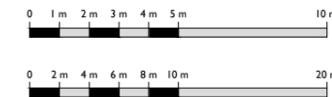
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**241179**



TITLE  
**Opening Up\_Decor Third Floor Plan**  
**As Proposed**

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## SECTION 3.0

### LEGISLATIVE AND POLICY CONTEXT

#### 3.1 LISTED BUILDINGS

When considering whether to grant listed building consent for development which affects a listed building or its setting, Sections 16 and 66 of the *Planning (Listed Buildings and Conservation Areas) Act 1990* requires local planning authorities to have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

The following list descriptions are provided by the National Heritage List for England:

##### HOLLYCOMBE HOUSE

Statutory Address: Hollycombe, Liphook Road

Grade: II

List entry number: 1233746

Date first listed: 26th November 1987

NGR: SU 85107 29310

Hollycombe - GV II Large mansion. A house on this site was designed by John Nash and built in 1801. This has been incorporated in a later building of which the exterior dates from 1892. Tudoresque in style with a castellated tower. Coursed stone with ashlar quoins. Casement windows with stone mullions and transoms. Two storeys. The entrance front has six windows. Central projection with pediment-like gable over and three finials. Loggia of three round-headed arches on ground floor with Tuscan columns. Three windows over. Mounting-block to the west of the loggia. Parapet to flanking portions. To the east castellated square tower of three storeys with octagonal staircase projection

in north east corner. The garden front has eight windows. Parapet. Two projections, the west one five-sided, the east gabled with a bay of two storeys. Central veranda of three bays with Tuscan columns. Balustrade over. On west front C20 long ground floor conservatory of two tiers of nineteen lights with balustrade over.

##### HOLLYCOMBE HOUSE GARDEN WALL

Statutory Address: The garden wall of Hollycombe to the west of the house, Liphook Road

Grade: II

List entry number: 1275669

Date first listed: 26th November 1987

NGR: SU 85059 29313

This is an ornamental garden wall immediately adjoining the house on the west. Built in 1892. Coursed stone with coping and finials at angles. Central Tudor Style archway with carved spandrels and parapet over in the wall with finials above. The archway is flanked by two statues of sejant greyhounds.

#### 3.2 REGISTERED PARKS AND GARDENS

The Historic Buildings and Ancient Monuments Act of 1953 authorises Historic England to compile a register of gardens and other land in England which may be of special historic interest. The Register of Parks and Gardens of Special Historic Interest in England was established in 1984 and as designated heritage assets, registered parks and gardens are a material consideration in the planning process and also trigger specific policy within the National Planning Policy Framework (NPPF).

##### HOLLYCOMBE HOUSE

Heritage Category: Park and Garden

Grade: II\*

List entry number: 1000304

Date first listed: 1st Oct 1988

##### HISTORIC DEVELOPMENT

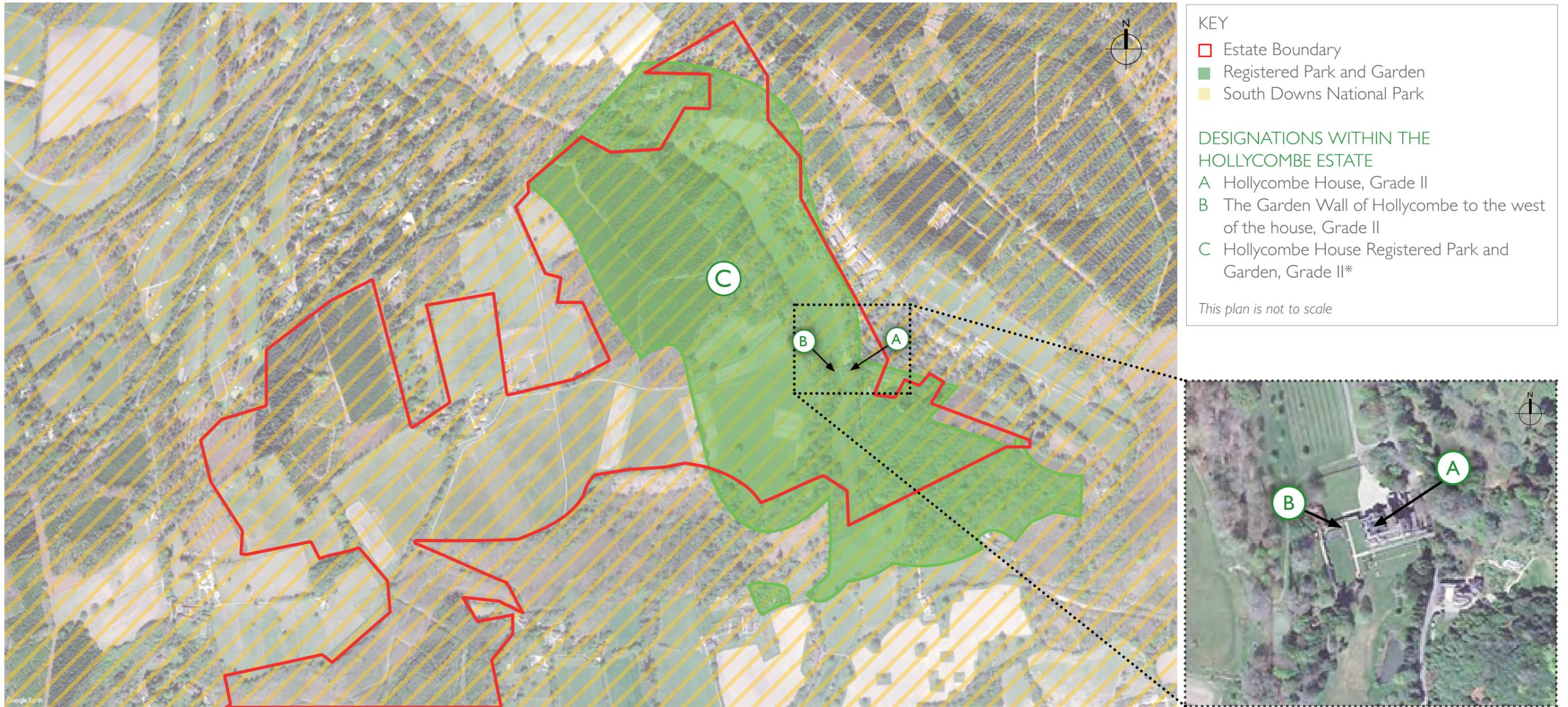
The first house at Hollycombe was a cottage orné, built by John Nash in 1803 for Sir Charles Taylor (1770-1857). Taylor was close friend of the Prince Regent, later George IV, and a member of the 'Carlton Set'. The design drawings and plans survive (RIBA) and were executed by George Stanley Repton, at that time employed in Nash's office. 'New Pleasure Grounds' were laid out to the south of the cottage orné by 1812 (Cowdray MSS 1698) and Taylor bought up land so that by the time of his death the estate extended to 2,000 acres (c 810 ha).

In 1866, Sir Charles William Taylor (1817-1873) sold the estate to Sir John Hawkshaw (1811-1891), a prominent civil engineer involved in many major schemes including the Suez Canal. In the 1870s he developed the existing pleasure grounds into an Arboretum, planting exotics along the wooded slopes above the House, but it was his son, John Clarke Hawkshaw (1841-1921), who was responsible for the major landscaping scheme executed in the late C19. He also extended the Arboretum and woodland gardens by bringing areas of farmland into the gardens, as far north as Hillands Plantation.

After a fire in 1892, Hawkshaw extended the House eastwards, aggrandised it with Tudor-style additions and faced it with stone. He added a terrace extending the length of the House which carried on to a bridge eastwards across the public road. By a series of land purchases the estate reached 4,000 acres (c 1620 ha) in extent. His son Oliver Hawkshaw (1869-1929) planted the Azalea Walk in the 1920s with the new Knaphill hybrids.

In 1936 the estate was sold to Lord Rea (d 1949) purchasing Hollycombe House with some 200 acres (c 81ha). The estate was then sold in the 1950s to the present owners who have continued planting a wide variety of ornamental trees and shrubs set in lawns. In 1990 they sold Hollycombe House and much of the parkland but continue to run the Steam Museum that they set in the Arboretum. The property remains (2000) in divided private ownership.

# LEGISLATIVE AND POLICY CONTEXT



Plan showing heritage assets within the Hollycombe Estate

### 3.3 OTHER LANDSCAPE DESIGNATIONS AND PROTECTION

#### 3.3.1 NATIONAL PARKS

National Parks in England and Wales were originally designated under the National Parks and Access to the Countryside Act 1949. The legislation was then revised in the 1995 Environment Act. National Parks are afforded a high degree of protection against large scale or inappropriate development.

Hollycombe lies within the South Downs National Park.

#### 3.3.2 HEDGEROWS

Hedgerows are often important indicators of historic land use and previous ownership, and they can, like trees, make an important contribution to the character of an area and may be historically and archaeologically important. Hedgerows are protected through the planning system and are offered further protection under The Hedgerows Regulations 1997. The criterion for protection includes the length of hedgerow, its location and its historical importance. In order to remove a hedgerow, the applicant must serve notice on the local planning authority who then decides if it meets the criteria and is 'important'.

There is at least one protected hedgerow on the estate between the pasture south-west of Hatch Farm and pasture south-east of Hatch Farm.

#### 3.3.3 TREE PRESERVATION ORDERS (TPOS)

Certain trees are protected under Part VIII of the Town and Country Planning Act 1990 as amended and in the Town and Country Planning (Tree Preservation) (England) Regulations 2012.

Tree Preservation Orders are administered by local planning authorities and can protect any type of tree or trees within a defined area or woodland. A TPO is a written order making it a criminal offence to cut down, lop, top, uproot, wilfully damage or destroy a tree protected by the order.

There is an Area TPO within the wider estate, protecting an area of woodland south-west of Hatch Farm (reference: 50/00709/TPO, woodland, W3). The woodland covered includes Hatch Hanger, Hatch Copse, Basin Copse and Woodfield Copse.

#### 3.3.4 ANCIENT WOODLAND

Ancient woodlands are any area that has been wooded continually since at least 1600 AD. Natural England and the Forestry Commission provide guidance (known as standing advice) which is a material consideration in planning decisions. Ancient woodlands are afforded further protection under paragraph 175c of the National Planning Policy Framework which states that planning permission should be refused for development which will result in the loss or deterioration of ancient woodland, ancient trees, and veteran trees unless there are wholly exceptional reasons or there is a suitable compensation strategy in place.

The inner core and wider estate contain designated ancient woodland, largely on the south side of the estate.

### 3.4 THE NATIONAL PLANNING POLICY FRAMEWORK (NPPF) 2019

The National Planning Policy Framework establishes the government's planning policies for new development within England and how these are expected to be applied. The following Sections are most relevant here:

#### Section 12 - Achieving Well Designed Places

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Paragraph 124 - The creation of high quality buildings and good.

Paragraph 130 - Refusal for poor design.

Paragraph 131 - Great weight to be given to outstanding or innovative design.

#### Section 16 - Conserving and Enhancing the Historic Environment

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Paragraph 189 - applicant required to describe the significance of any heritage asset affected by development proposals.

Paragraph 190 - requires the local planning authority to identify and assess the significance of heritage assets affected.

Paragraph 193 - great weight to be given to the asset's conservation.

Paragraph 194 - Any harm to, or loss of, the significance of a designated heritage asset should require clear and convincing justification.

Paragraph 195 - where a proposed development will lead to substantial harm local planning authorities should refuse consent unless it can be demonstrated that the harm is necessary to achieve substantial public benefits.

Paragraph 196 - where a proposed development will lead to less than substantial harm, this harm should be weighed against the public benefits of the proposals.

Paragraph 197 - the effects of development proposals on the significance of non-designated heritage assets should be taken into account.

### 3.5 LOCAL PLANNING POLICY

The South Downs National Park Authority (SDNPA) are responsible for all planning-related matters within the park boundary. The following Local Plan (2014-33) policies are most relevant here:

- Core Policy SD1: Sustainable Development
- Strategic Policy SD4: Landscape Character
- Strategic Policy SD5: Design
- Strategic Policy SD6: Safeguarding Views
- Strategic Policy SD12: Historic Environment
- Development Management Policy SD13: Listed Buildings
- Development Management Policy SD16: Archaeology
- Development Management Policy SD31: Extensions to Existing Dwellings and Provision of Annexes and Outbuildings

### 3.6 HISTORIC ENGLAND, CONSERVATION PRINCIPLES, 2008

The Principles, Policies and Guidance for the sustainable management of the historic environment were produced to strengthen the credibility and consistency of decisions taken and advice given by Historic England staff (formerly English Heritage). The guidance is intended to be read by local authorities, property owners, developers and professional advisers.

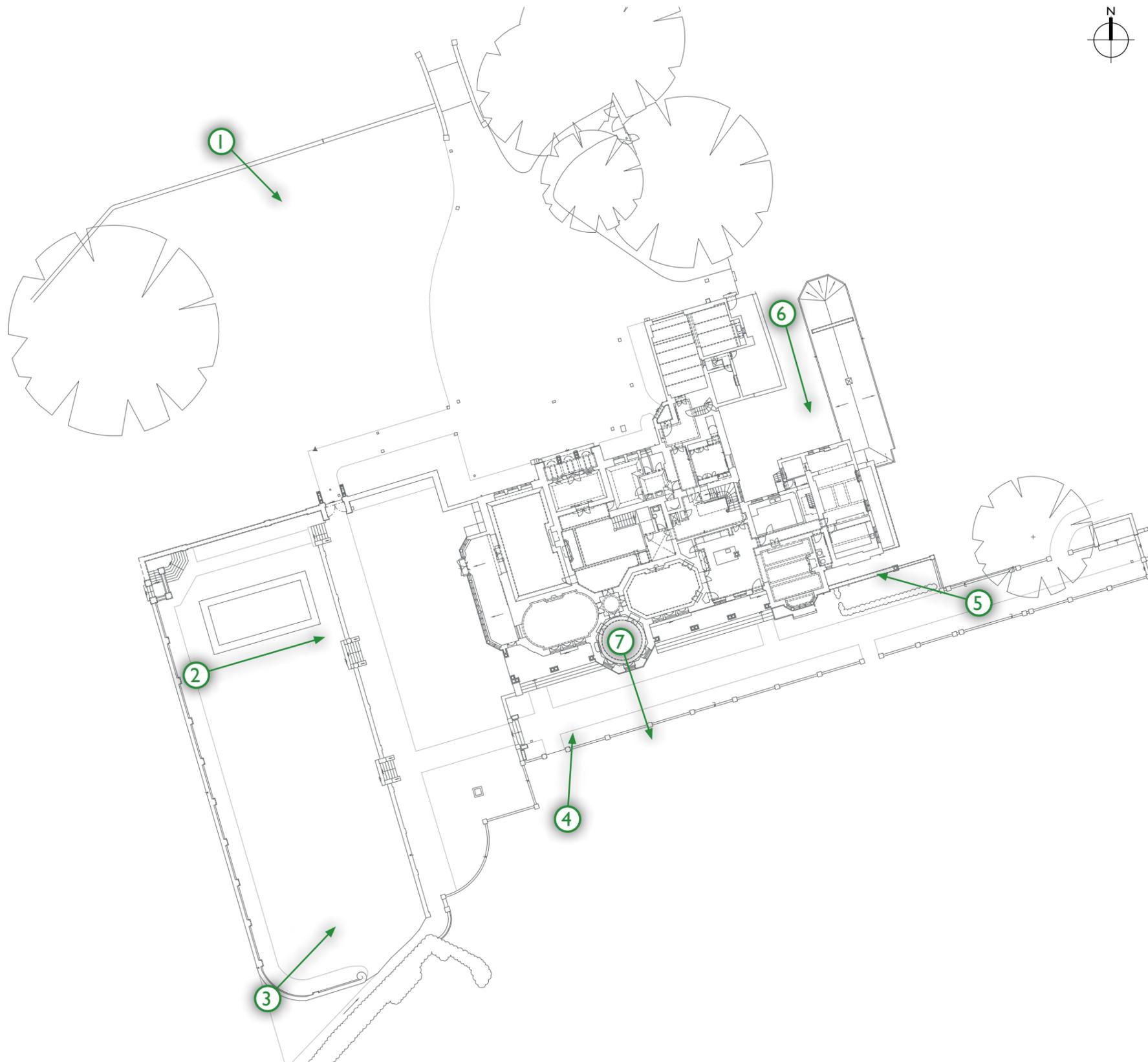
### 3.7 HISTORIC ENGLAND, GOOD PRACTICE ADVICE IN PLANNING NOTE 2 – MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT, 2015

The purpose of this note is to provide information on good practice to assist local planning authorities, consultants, owners, applicants and other interested parties in implementing historic environment policy in the NPPF and the related guidance contained within the National Planning Practice Guidance.

### 3.8 HISTORIC ENGLAND, GOOD PRACTICE ADVICE IN PLANNING NOTE 3 - THE SETTING OF HERITAGE ASSETS (2017)

The purpose of this note is to provide guidance on managing change within the settings of heritage assets and provides useful advice on understanding setting and how it can contribute to the significance of heritage assets.

SECTION 4.0  
ILLUSTRATED DESCRIPTION



1: General view of the north elevation.



2: General view of the west elevation.

ILLUSTRATED DESCRIPTION



3: General view looking north east.



4: General view of the south elevation.



5: General view looking west.



6: General view of the service yard.



7: View looking south from the house.

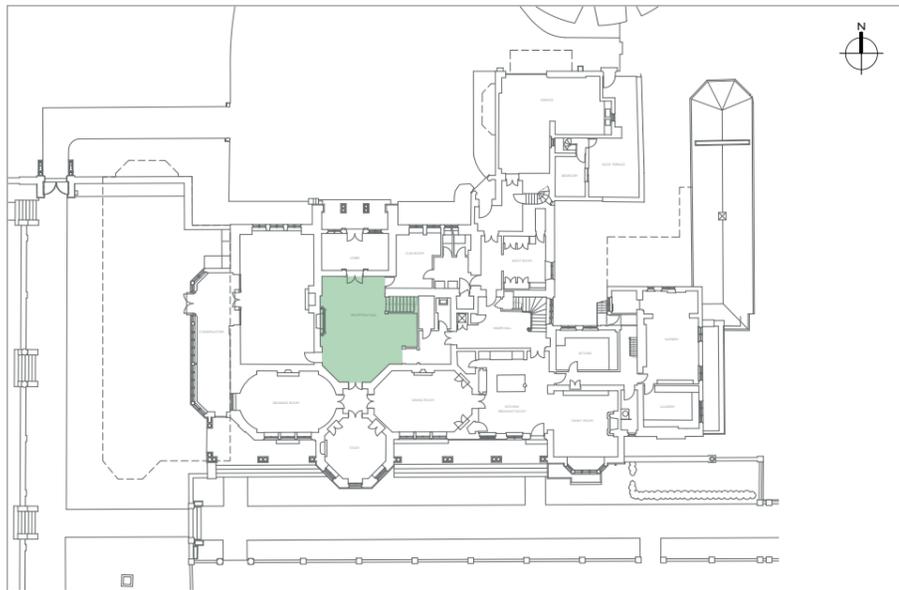
## ILLUSTRATED DESCRIPTION

### 4.1 SELECTED INTERIORS

The interiors of Hollycombe House have been redecorated on a number of occasions, as described in the paint analysis report in Appendix C to this assessment. Tim and Virginia Hoare purchased the house in the early 1990s and commissioned the local architect Richard Ashby to remodel several rooms and to redecorate throughout (Chichester DC Ref.: LN/6/90LB/ML/46/90LB). The decorated ceilings in the Ground Floor Drawing Room and Study were not redecorated.

The following photographs are a small sample of a much larger collection of photos taken in the early 1990s by Richard Ashby and record the house interiors before, during and after the internal refurbishment. Also included below are current photos, taken from roughly the same location, to illustrate subsequent changes to the interior finishes.

### RECEPTION HALL

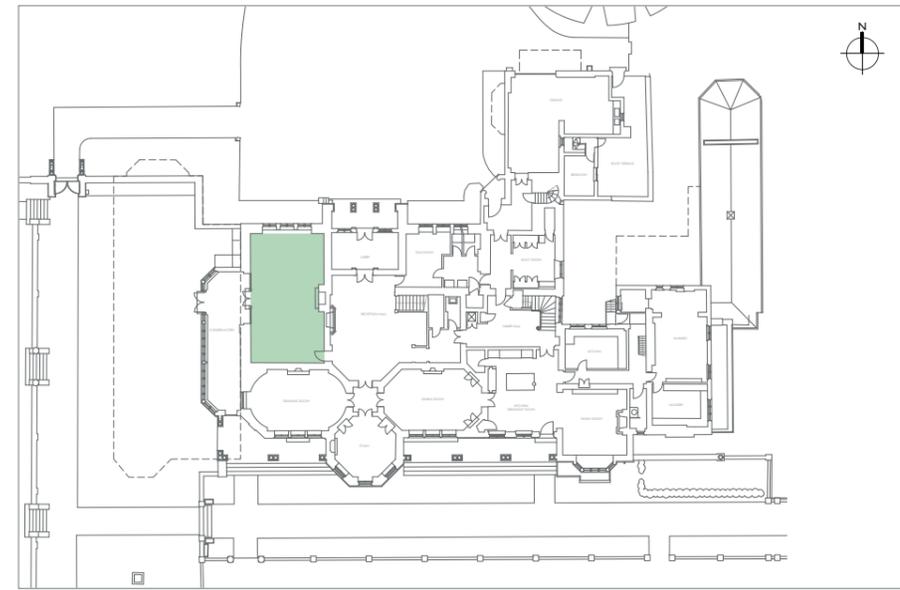


Ground Floor Reception Hall 1990



Ground Floor Reception Hall 2021

### LIBRARY



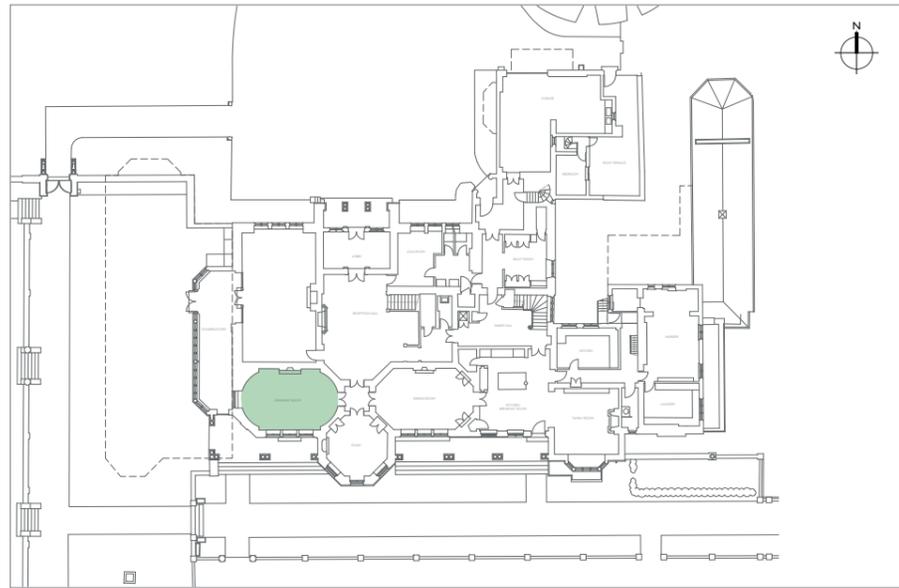
Ground Floor Library 1990 – timber panelled throughout.



Ground Floor Library 2021

# ILLUSTRATED DESCRIPTION

## DRAWING ROOM

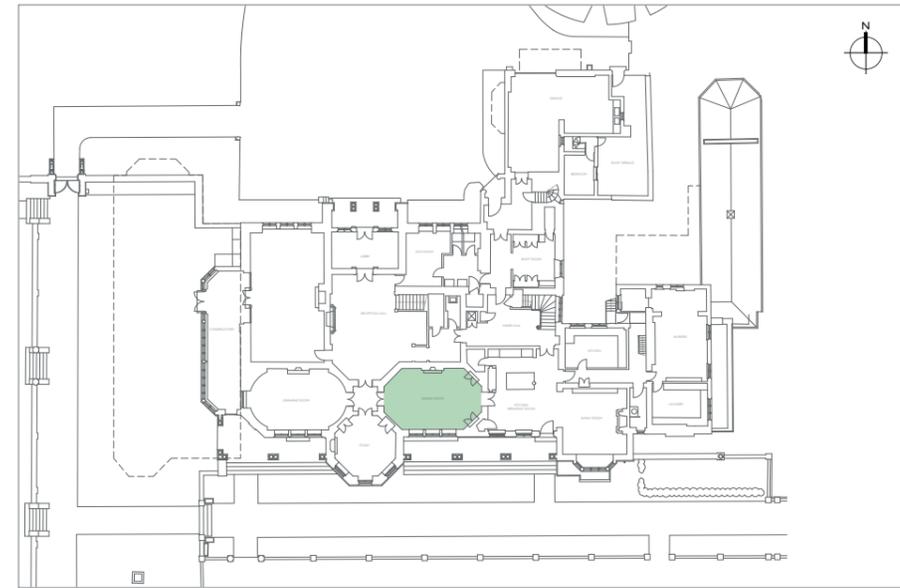


Ground Floor Drawing Room 1990 – note the decorated ceiling believed to date to the late 19th century..



Ground Floor Drawing Room 2021

## DINING ROOM



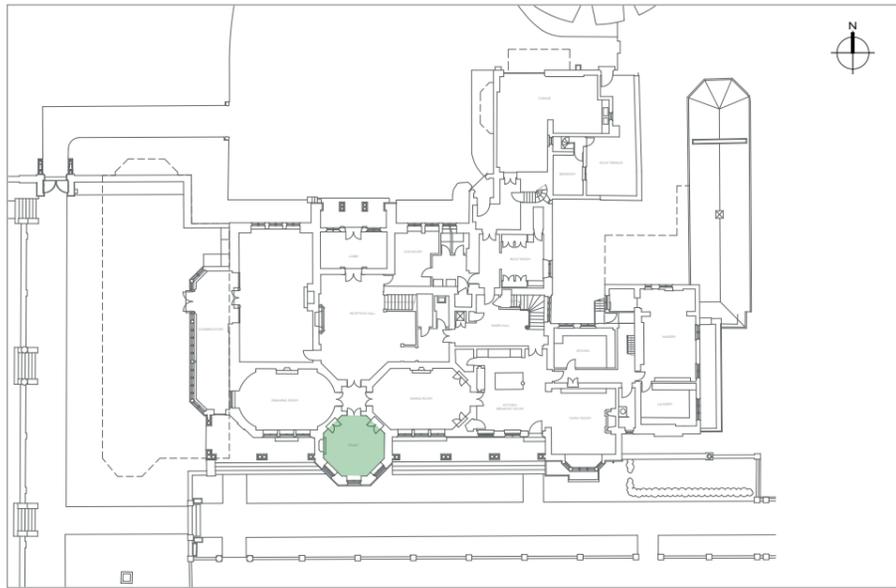
Ground Floor Dining Room 1990 – wallpapered at the time.



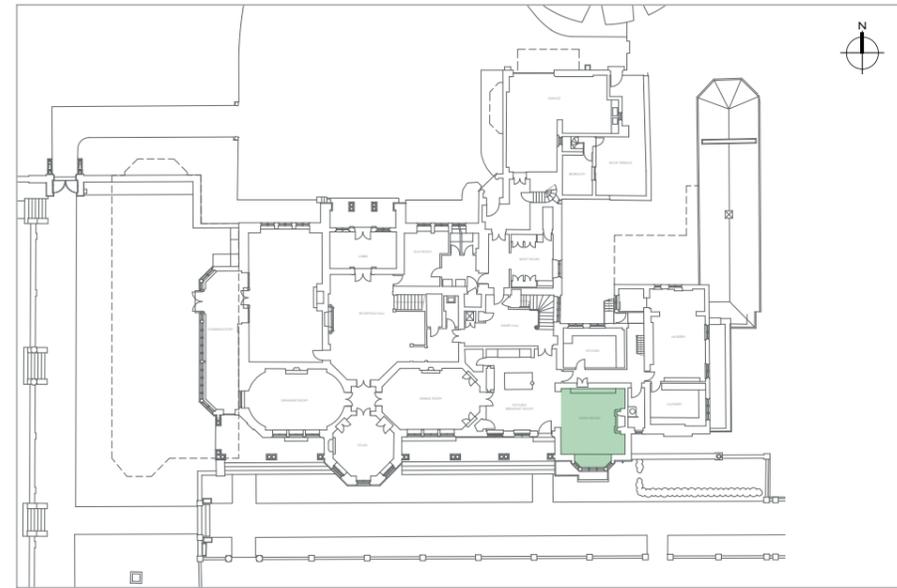
Ground Floor Dining Room 2021

# ILLUSTRATED DESCRIPTION

## STUDY



## FAMILY ROOM



Ground Floor Study 1990 – note the decorated ceiling believed to date to the late 19th century.



Ground Floor Study 2021



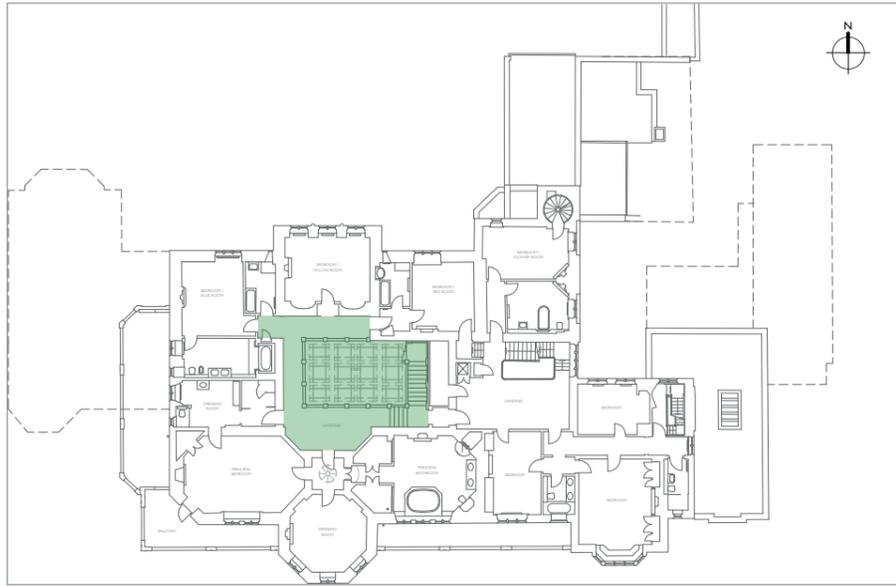
Ground Floor Family Room



Ground Floor Family Room 2021

# ILLUSTRATED DESCRIPTION

## STAIR HALL

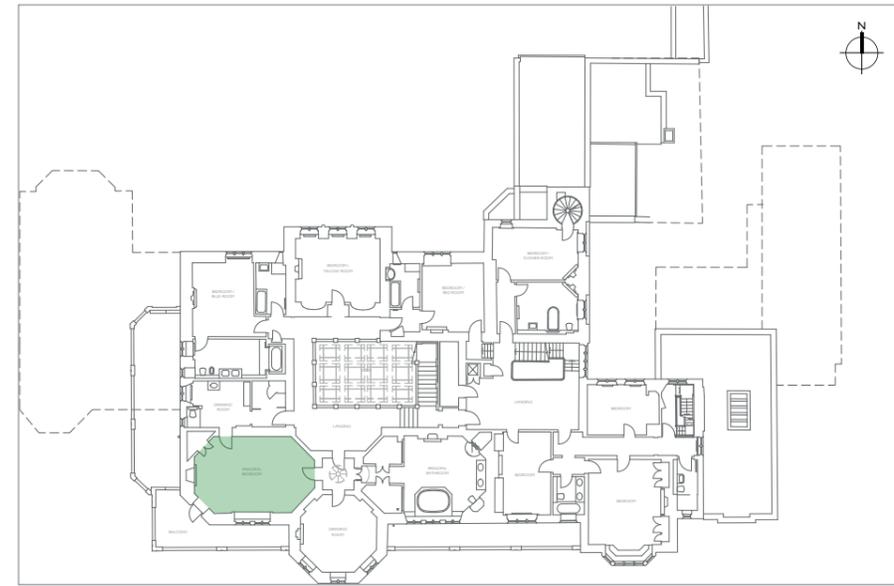


First Floor Stair Hall 1990



First Floor Stair Hall 2021

## PRINCIPAL BEDROOM



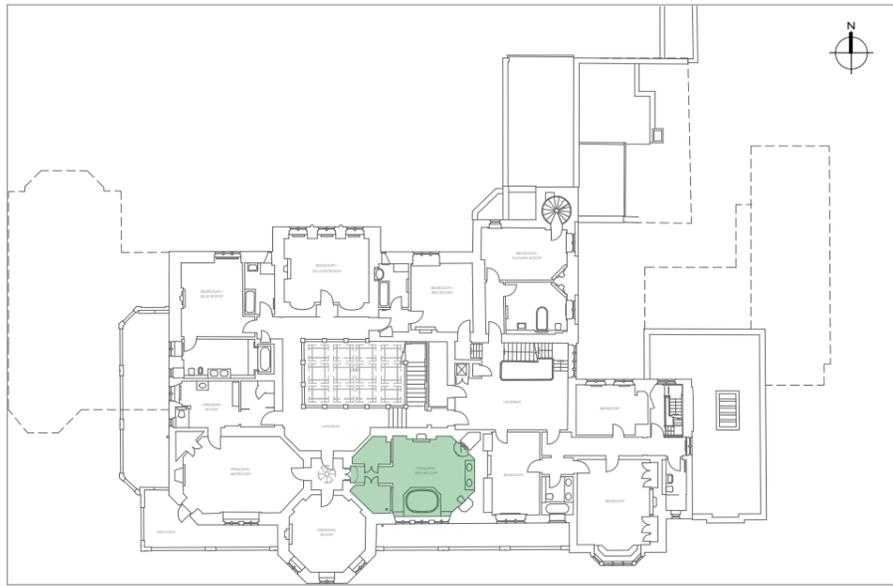
First Floor Principal Bedroom 1990



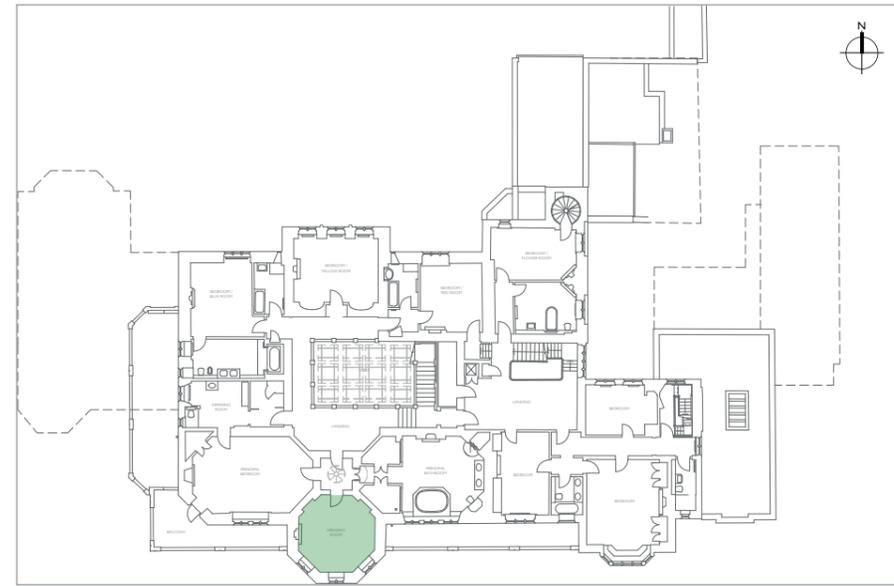
First Floor Principal Bedroom 2021

# ILLUSTRATED DESCRIPTION

## PRINCIPAL BATHROOM



## DRESSING ROOM



First Floor Principal Bathroom 1990



First Floor Principal Bathroom 2021



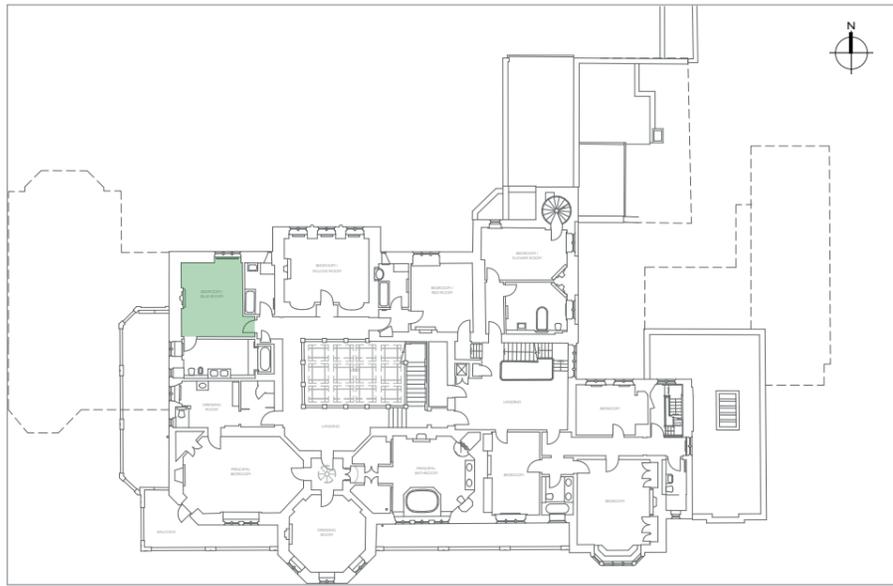
First Floor Dressing Room 1990



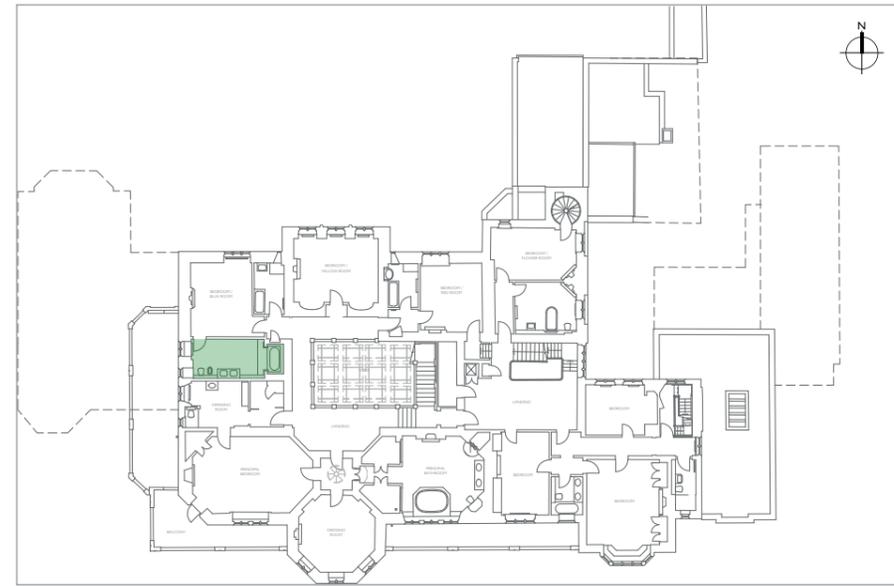
First Floor Dressing Room 2021

# ILLUSTRATED DESCRIPTION

## BLUE BEDROOM



## BLUE BEDROOM ENSUITE



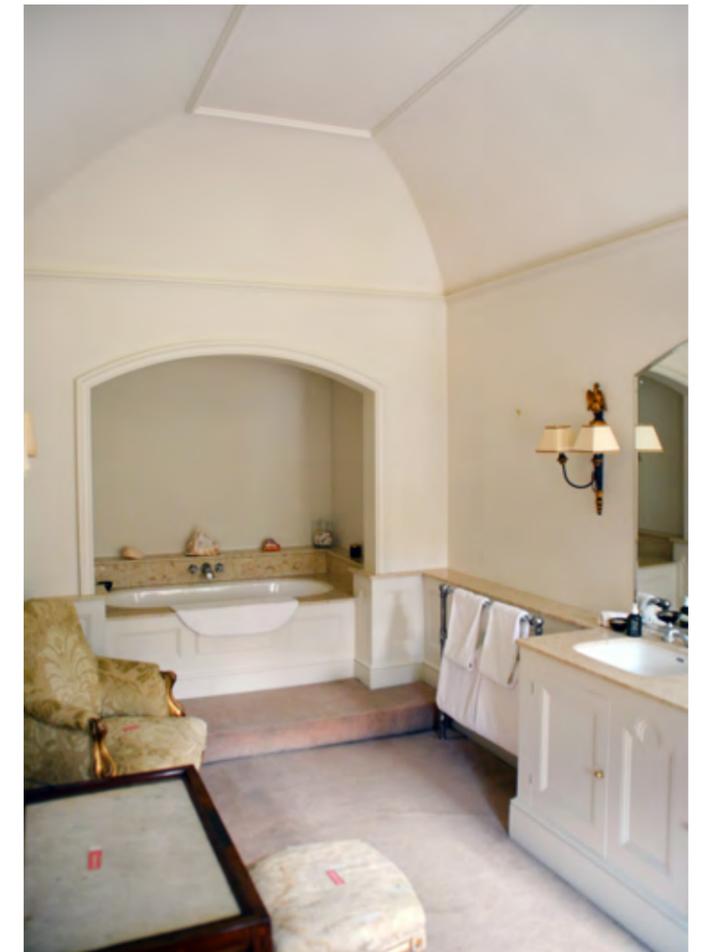
First Floor Blue Bedroom 1990



First Floor Blue Bedroom 2021



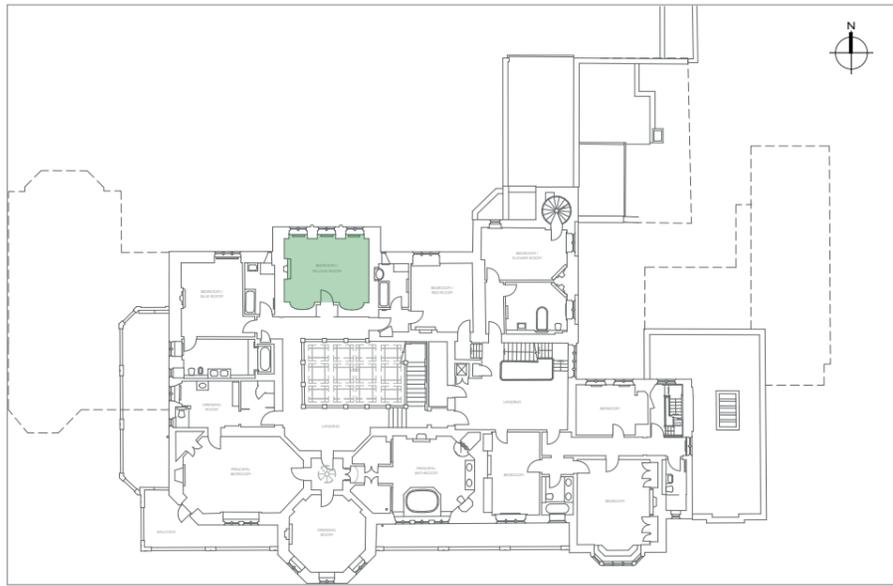
First Floor Blue Bedroom Ensuite 1990



First Floor Blue Bedroom Ensuite 2021

# ILLUSTRATED DESCRIPTION

## YELLOW BEDROOM

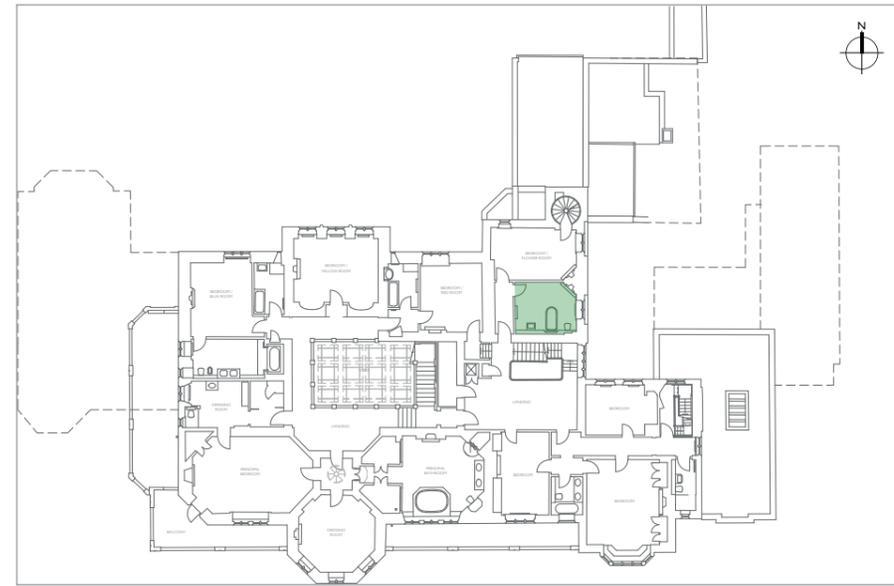


First Floor Yellow Bedroom 1990



First Floor Yellow Bedroom 2021

## FLOWER ROOM ENSUITE



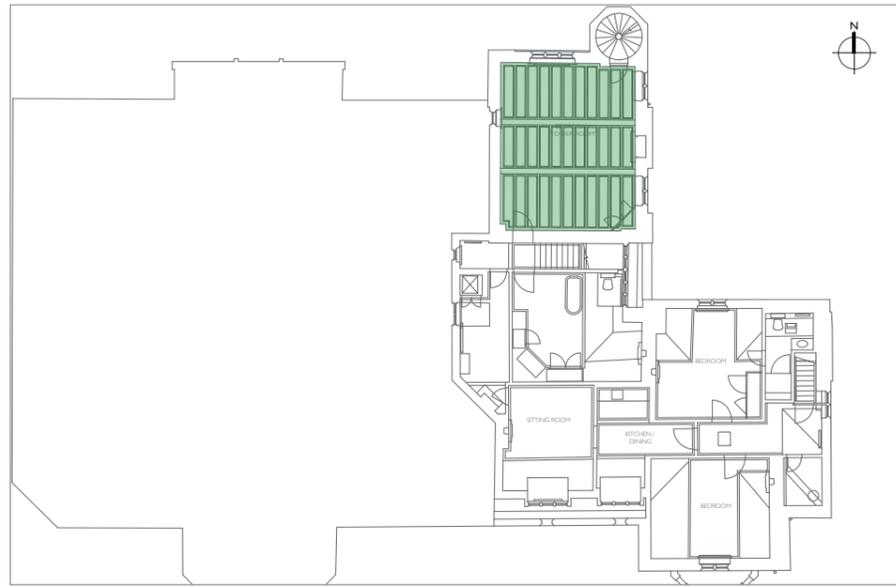
First Floor Flower Room Ensuite 1990



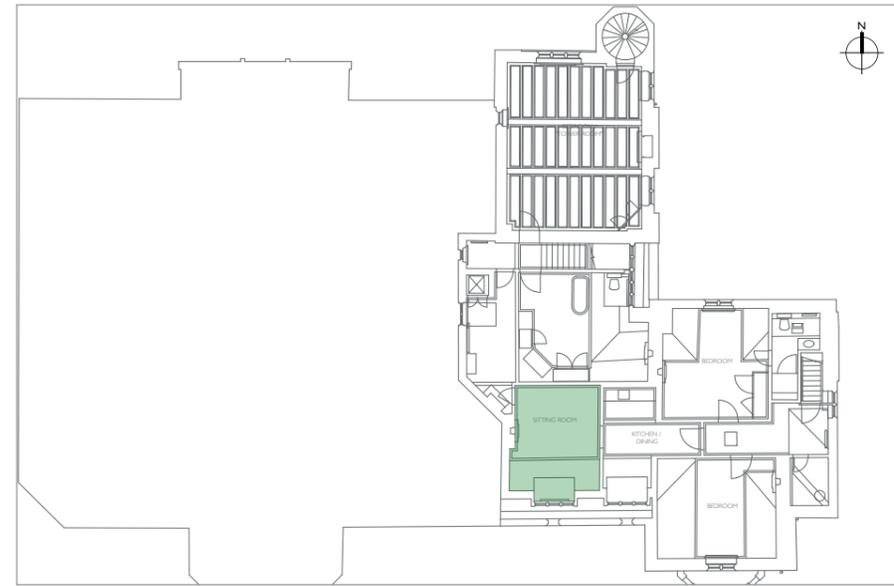
First Floor Flower Room Ensuite 2021

# ILLUSTRATED DESCRIPTION

## TOWER BEDROOM



## SITTING ROOM



Second Floor Tower Bedroom 1990



Second Floor Tower Bedroom 2021



Second Floor Sitting Room 1990



Second Floor Sitting Room 2021

## SECTION 5.0

### HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE

#### 5.1 GENERAL HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE

Hollycombe House sits within the ancient Manor of Rogate which can be traced back to the early 12th century. In 1781 it was acquired by Mr John Utterson who held it until c.1800 when it was sold to Sir Charles Taylor, the man responsible for the construction of Hollycombe House.

#### SIR CHARLES WILLIAM TAYLOR (1770-1857)

Sir Charles William Taylor was born in 1770 at Burcott House near Wells in Somerset and was educated at Magdalen College Oxford in the late 1780s. He succeeded to the family property following the death of his older brother and became a Member of Parliament for Wells in 1796. In 1808 he married Charlotte Thomson and in 1827 was awarded a baronetcy. He was a close friend of the Prince of Wales, the Prince Regent and later King George IV, and was a regular visitor at Carlton House and the royal residence in Brighton.<sup>01</sup>



<sup>01</sup> <https://www.historyofparliamentonline.org/volume/1820-1832/member/taylor-charles-1770-1857>

On his return from visiting a friend at Uppark House late one evening, Taylor lost his way, or so the story goes, and decided to sleep in his carriage for the remainder of the night. He was apparently so struck by the beauty of the countryside upon awakening the next morning that he purchased a local farmhouse, had it demolished and built Hollycombe House in its place.<sup>02</sup>

Taylor's new house was designed in 1800 by the renowned English architect John Nash, who partnered with George Stanley Repton, (son of the great landscape architect Humphrey Repton), who is thought to have executed Nash's final design. The house was designed as an ornamental cottage, or 'cottage orné', a picturesque architectural style which emerged during the Romantic movement of the mid to late 18th century in direct opposition to the formality of the preceding Neoclassical style.

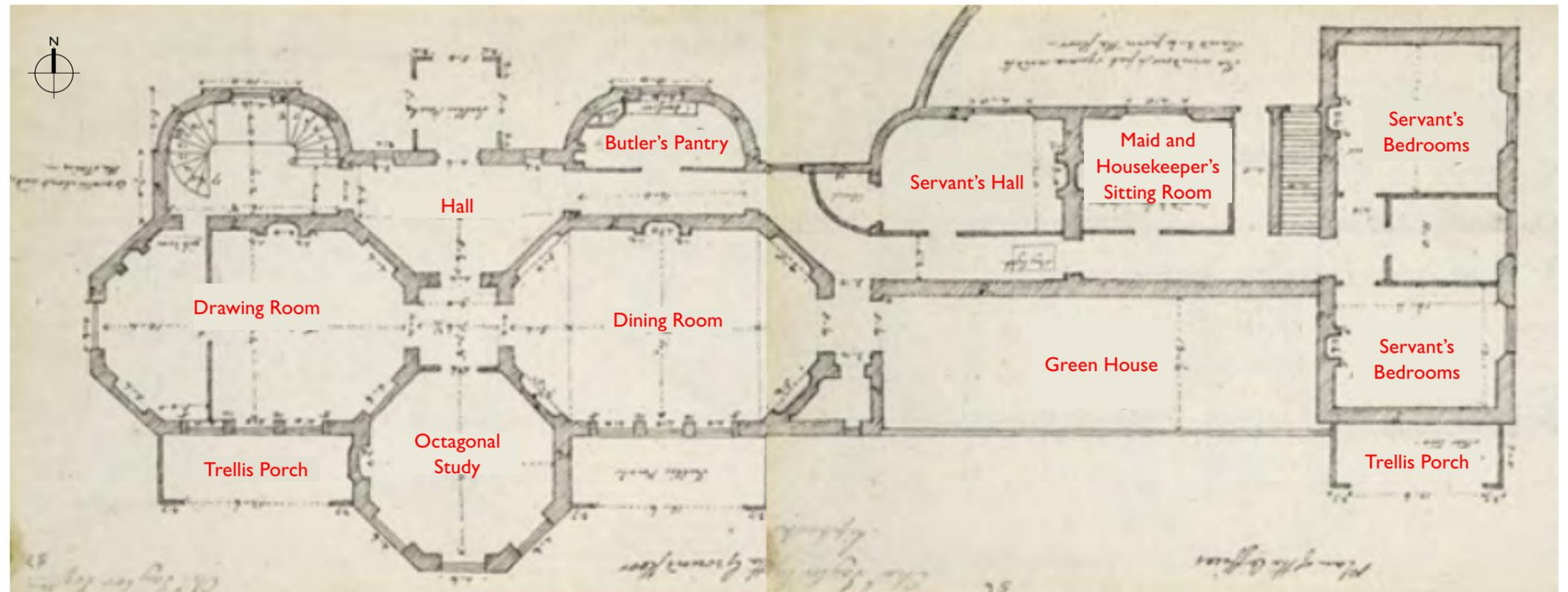
Hollycombe House was built on a level area at the base of a small valley, or combe (hence Holly-combe) with commanding southerly views over Harting Combe and the South Downs. The original floor plans survive in Repton's sketch books which have since been deposited in the archives of the British Architectural Library. These are reproduced overleaf and are thought to show the house virtually as-built.

The house was purchased with a considerable amount of land comprising arable, pasture and ancient woodland which totaled almost 2,000 acres at the time of Taylor's death in 1857. By 1812 he had laid out the formal parkland to the north of the house and the 'pleasure grounds' to the south.

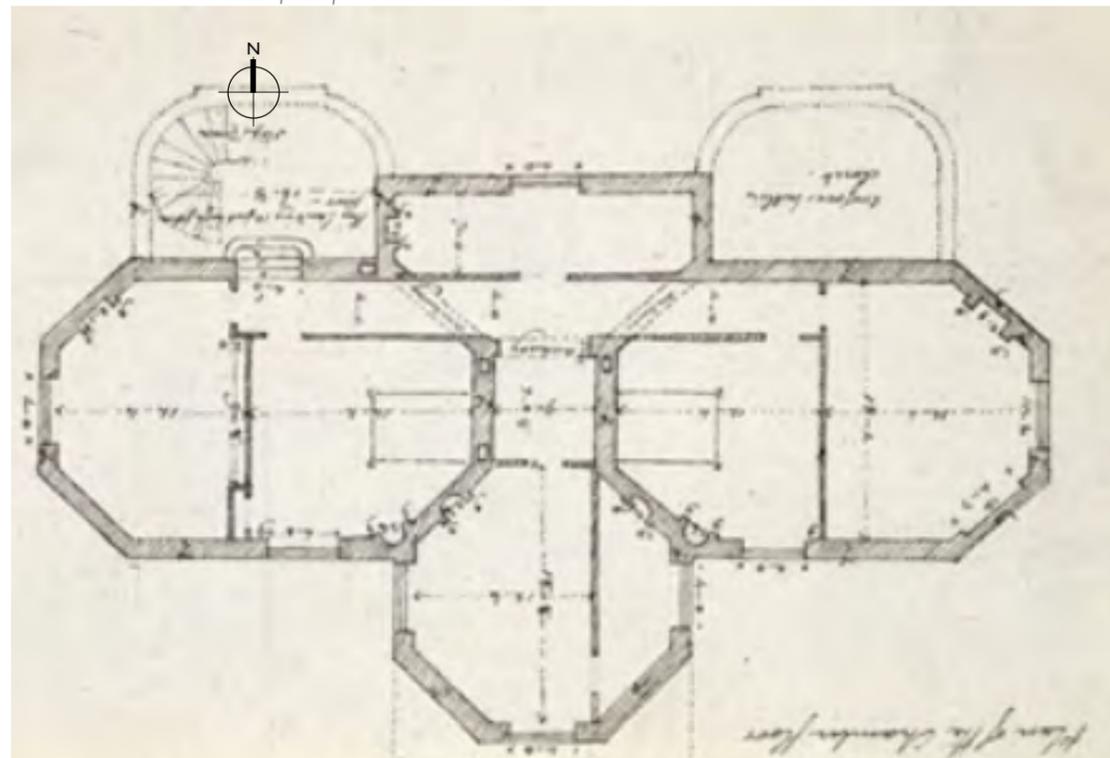
<sup>02</sup> Beaumont, M. Sir John Hawkshaw 1811-1891 – The Life and Work of an Eminent Victorian Engineer (2015), p. 57

# HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE

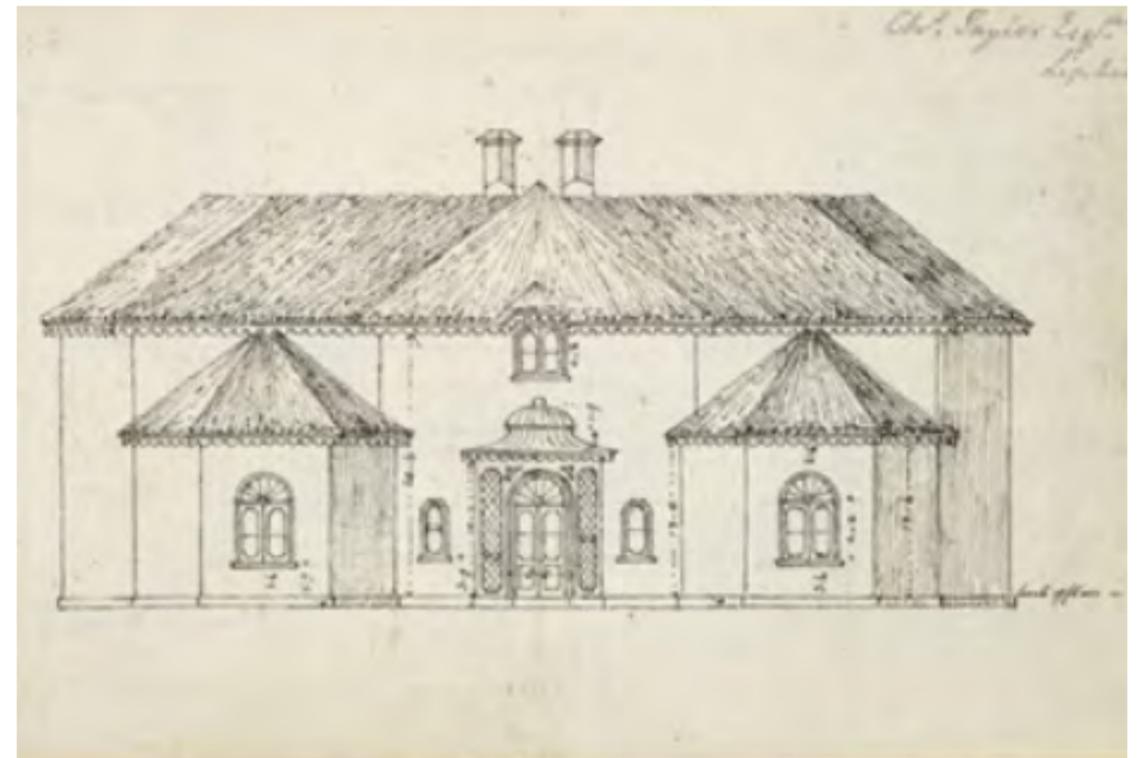
Nash arranged the lozenge-shaped Drawing Room and Dining Room along a shared axis separated by a small, vaulted link vestibule, which gave access to the Octagonal Study aligned on the axis of the main north entrance to the house. This was sheltered by a small trellis porch flanked by two single storey projecting bays - the east containing a butler's pantry and the west containing a small staircase leading up to the first floor chamber storey. The principal entrance hall was the starting point at the west end of the spine corridor which connected through to a narrow 'office wing' to the east containing the servants' hall, housekeeper's sitting room and servants' bedrooms. The kitchens are not shown on the original plans, but were almost certainly located in the basement, accessed by the stairs adjacent to the servants' bedrooms. A greenhouse extended along the south side of the office wing, accessed through the private entrance in the Dining Room, with doors leading out onto the gardens. The first floor contained the bed chambers arranged around a principal central hallway and adopted the same lozenge and octagon plan as the ground floor below.



Ground floor plan dated c.1800



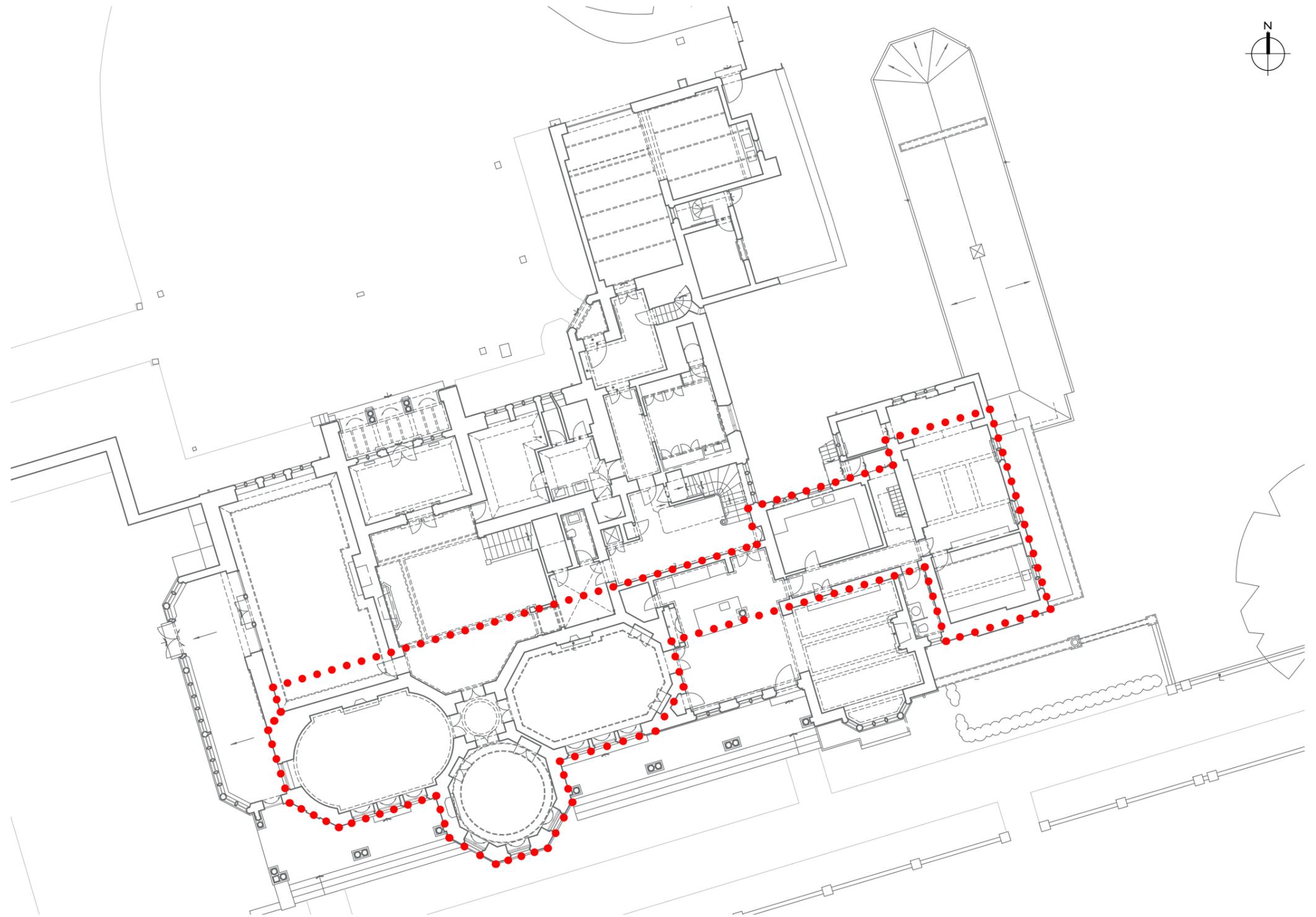
First floor plan dated c.1800



Front (north) elevation dated c.1800.

## HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE

Nash's original house has since been entombed by a series of 19th and 20th century alterations and refacings, but much of it is still legible in the current floor plan. The lozenge-shaped and octagon rooms still remain in their original form and parts of the office wing survive in a much-altered state. The present corridor is on the original alignment as is the back kitchen (former housekeeper's sitting room) and the children's playroom (former servant's bedrooms).



*Nash's original ground floor plan superimposed onto an existing floor plan.*

## HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE

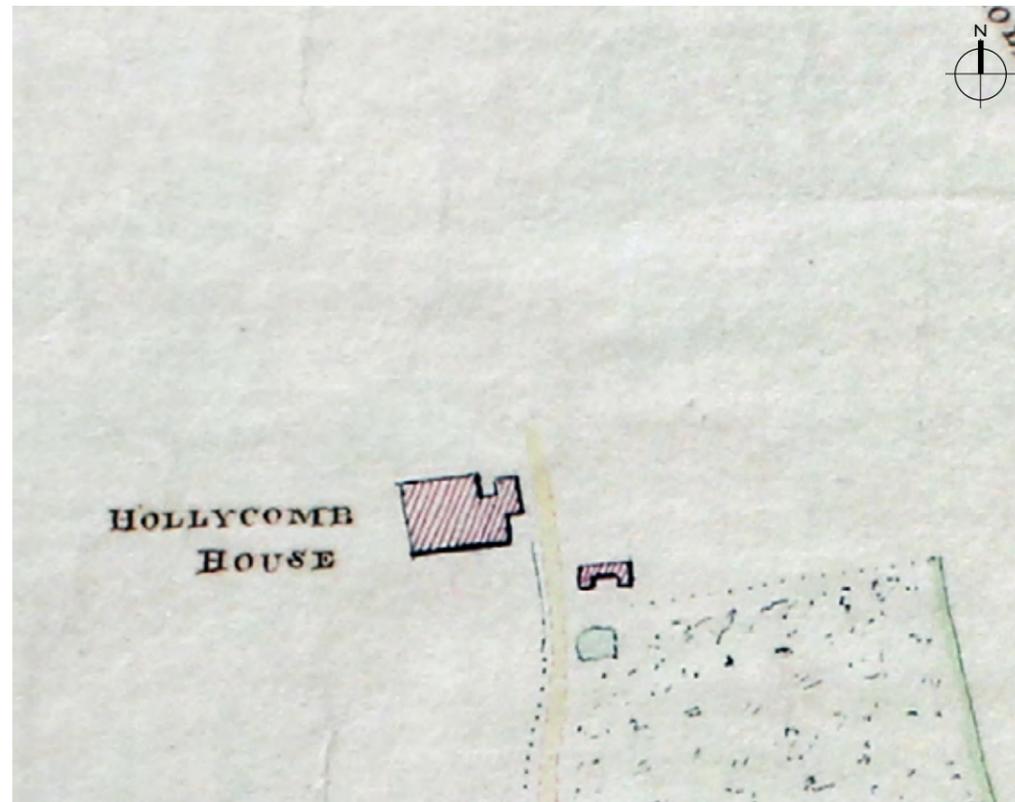
An 1815 engraving by the English antiquarian James Dallaway shows the house shortly after completion and appears to further confirm much of what Repton describes in his sketch books. The single storey service wing is shown to the rear of the trellis-fronted greenhouse with a substantial bank of chimneys relating to the servant's bedrooms and presumably the kitchens below. The main house is shown constructed in brick or stucco set within regular compartments and a series of canopies are shown over the ground floor windows propped up by ivy-clad posts.



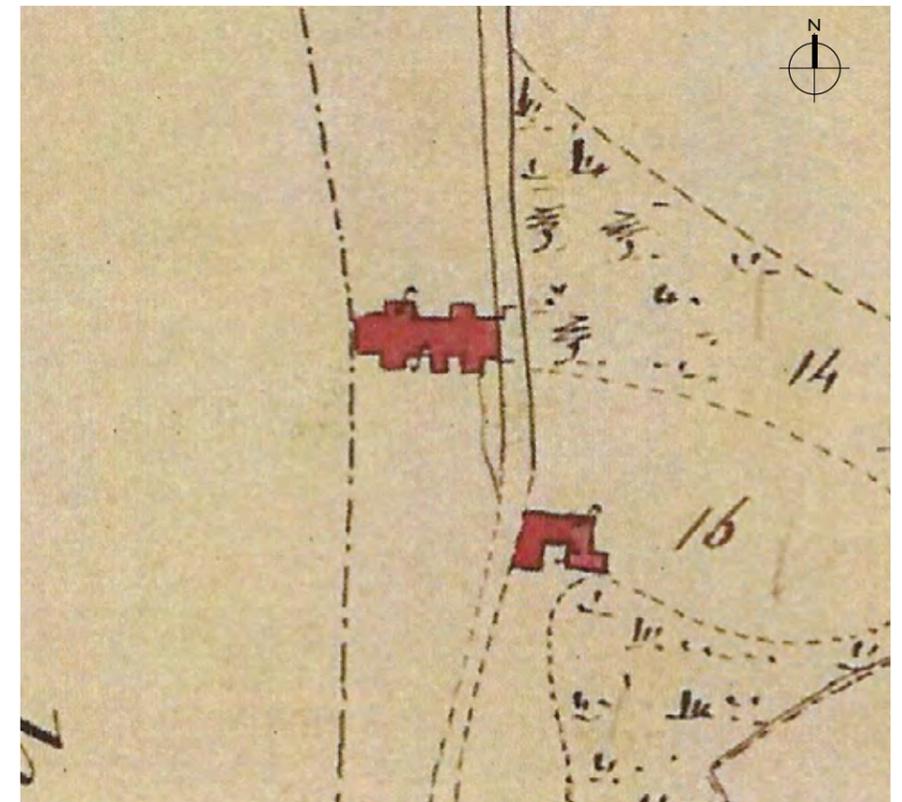
1815 engraving which featured in James Dallaway's *History of the Western Division of the County of Sussex* (1815).

The earliest map depiction of Hollycombe is dated 1812 and shows the house on the west side of the highway, with a stable block on the opposite side overlooking a small pond. Later maps of the 1820s, 1844 and 1866 show a considerably enlarged property so it would seem Taylor began extending shortly after the house was completed.

Taylor lived at Hollycombe House for almost 60 years and in that time he not only expanded the house considerably but also the wider estate. In 1812 he laid out the New Pleasure Grounds to the south of the house<sup>01</sup> and by the time of his death in April 1857 the estate totalled 2000 acres.<sup>02</sup> The house and estate was passed to his only son, Charles (1817-1876) who held the property for only nine years before selling it at auction in 1866 to Sir John Hawkshaw.



Survey of 1812 showing Hollycombe House on the west side of the highway and the stables to the east.



The 1844 tithe map.

<sup>01</sup> Hollycombe House listed building entry – no. I233746 and I000304

<sup>02</sup> Ibid

# HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE

## SIR JOHN HAWKSHAW (1811 – 1891)

Sir John Hawkshaw (1811 – 1891) was a prominent English civil engineer noted for his work on the Cannon Street and Charing Cross railways, their bridges over the River Thames and the East London Railway through Brunel's Thames Tunnel.

In 1835 he married Ann Hawkshaw, nee Jackson, (1812–1885) and had six children: Mary (1838); Ada (1840); John (1841); Henry (1843); Editha (1845); and Oliver (1846). Ann Hawkshaw would go on to be a celebrated English poet publishing four volumes of verse between 1842 and 1871 including her last one *Cecil's Own Book* which was written at Hollycombe House in memory of her daughter Mary, who died in 1863 at the age of 25.



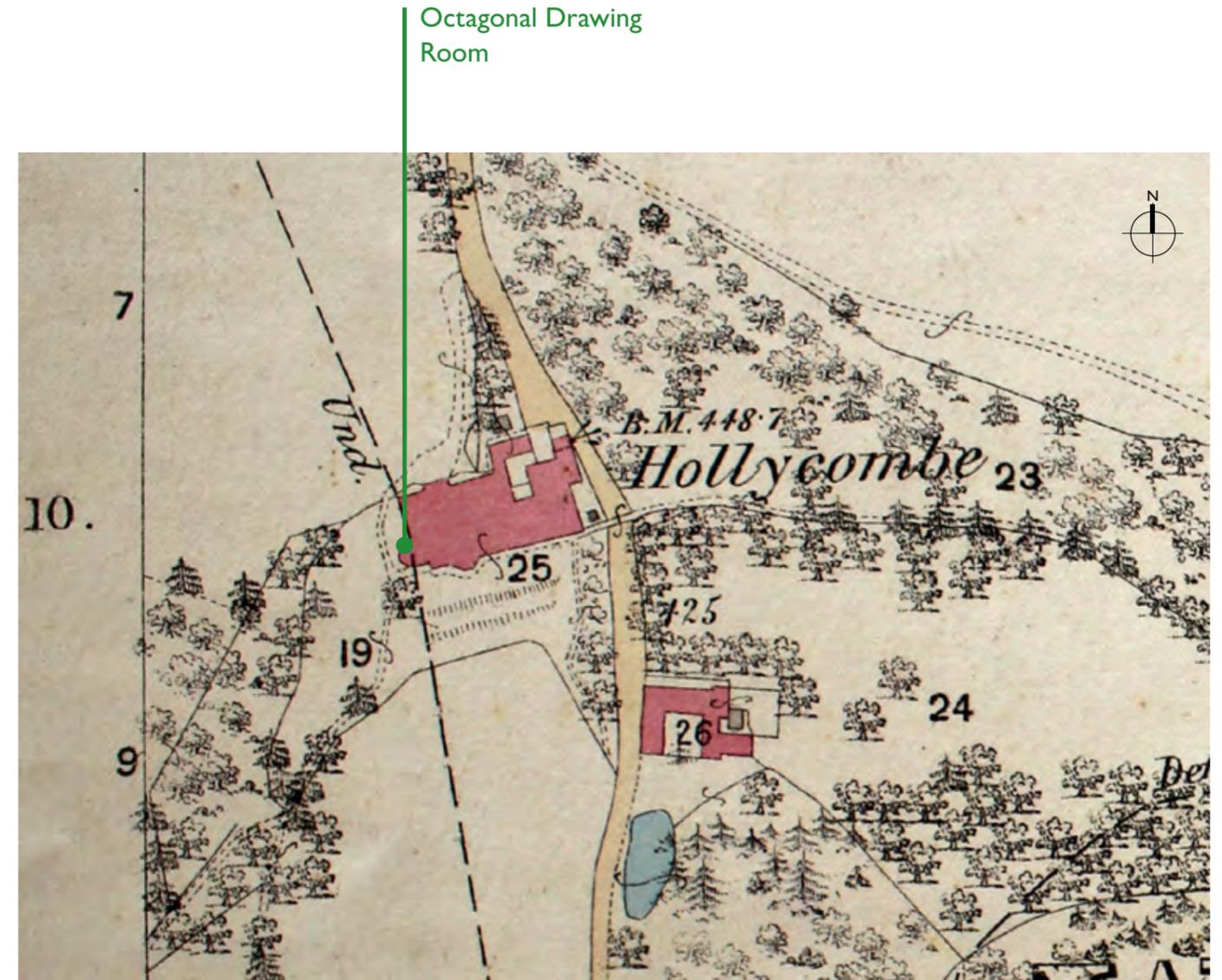
Sir John Hawkshaw



Ann Hawkshaw

The first edition 25 inch scale 1874 Ordnance Survey map is the first reliable depiction of the footprint of the house and confirms the extent of change that had occurred throughout the first half of the 19th century under the Taylor's and Hawkshaws. It shows a bulbous Octagonal Drawing Room appended to the west end of the building and a considerably enlarged service yard towards the east end of the building. Hawkshaw was also known to have carried out extensive landscape alterations at this time, including the laying out of the Arboretum on the east side of the Midhurst Road.<sup>03</sup>

Hawkshaw received a knighthood in 1873 and then retired in December 1888 at the age of seventy seven, three years after the death of his wife Lady Ann. He died three years later in 1891 when his considerable fortune was divided between his three surviving children, with John Clarke Hawkshaw inheriting Hollycombe House.



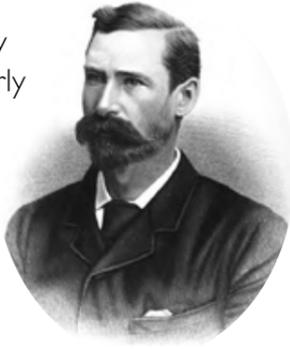
The first edition 25 inch to the mile scale Ordnance Survey map of 1874

<sup>03</sup> Hollycombe House listed building entry – no. 1233746

## HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE

### JOHN CLARKE HAWKSHAW (1841-1921) and OLIVER HAWKSHAW (1869-1929)

John Clarke Hawkshaw was born in 1841, attended Trinity College Cambridge in the early 1860s and by 1876 he was a partner in his father's civil engineering firm. He followed in his father's footsteps by serving as president of the Institution of Civil Engineers from 1902 to 1903 and was awarded the honorary rank of Colonel of the Engineer and Railway Staff Corp in 1902. He was married to Cecily Mary Wedgewood, daughter of Francis Wedgewood of the famous Wedgewood Company of potters and had one son and four daughters.<sup>04</sup>



In 1892, only one year after inheriting the property, a fire broke out at Hollycombe House completely engulfing it in flames. Hawkshaw took this opportunity to completely transform the house externally from a large sprawling cottage to a Tudoresque country house by encasing the building in a coarsed stone skin with ashlar quoins. He also replaced the windows with stone mullions and transoms and topped the remodelled house with crenelations.

The alterations were carried out to the designs of fellow engineer and London based architect George Sherrin.



View of the garden front of Hollycombe House shortly before the fire of 1892.

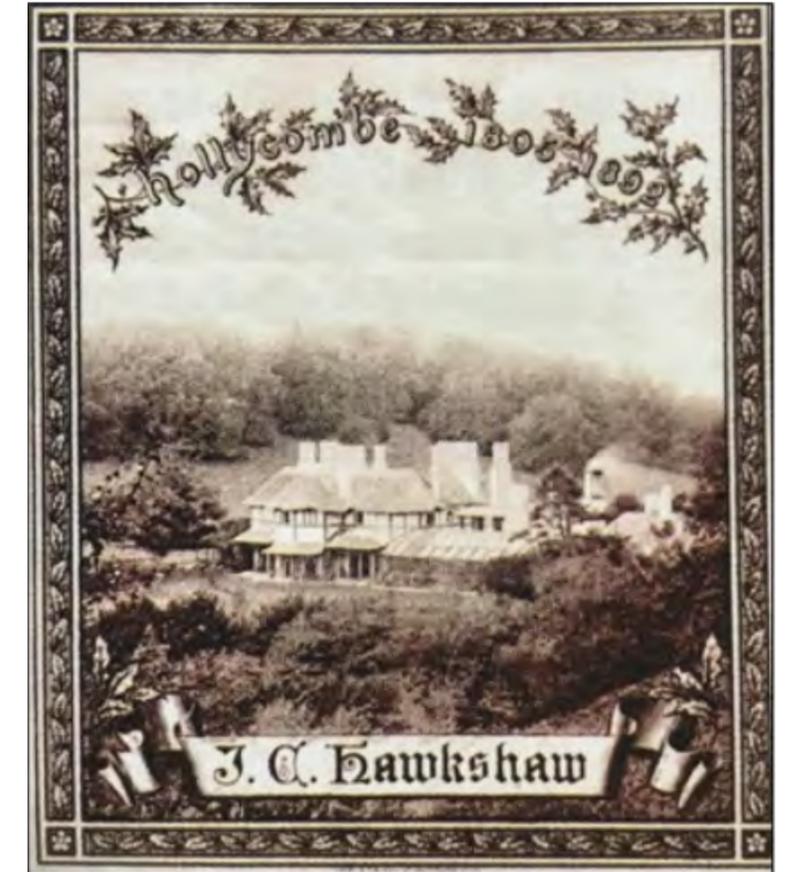
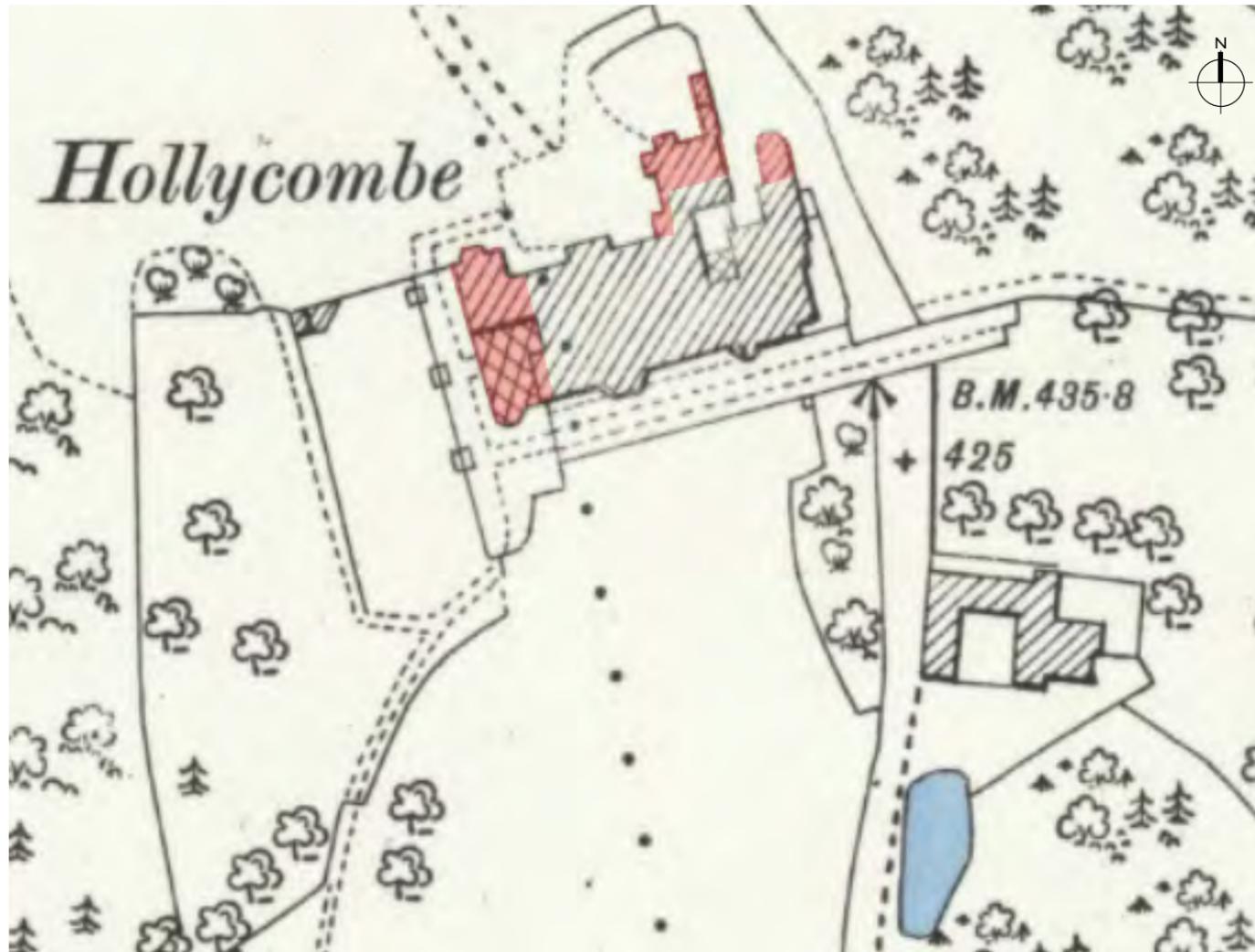


Illustration of Hollycombe House shortly before the fire of 1892. The image quality is particularly poor, but the building still retained its rustic cottage appearance to the south despite the degree of change to the north. The extent of chimneys gives some idea of the scale of the property at this time.

<sup>04</sup> Obituary – Minutes of the Proceedings of the Institution of Civil Engineers Volume 215 1923

## HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE

Hawkshaw's alterations went beyond the cosmetic and included some quite substantial structural changes and extensions. The Octagonal Drawing Room shown on the 1874 OS map was demolished and replaced by a new three storey west wing with a glass roof conservatory overlooking the valley to the south, a new two storey north wing was erected over what is now the single storey garage, a four storey tower was built to overlook the front forecourt and the service yard buildings were extended northwards.

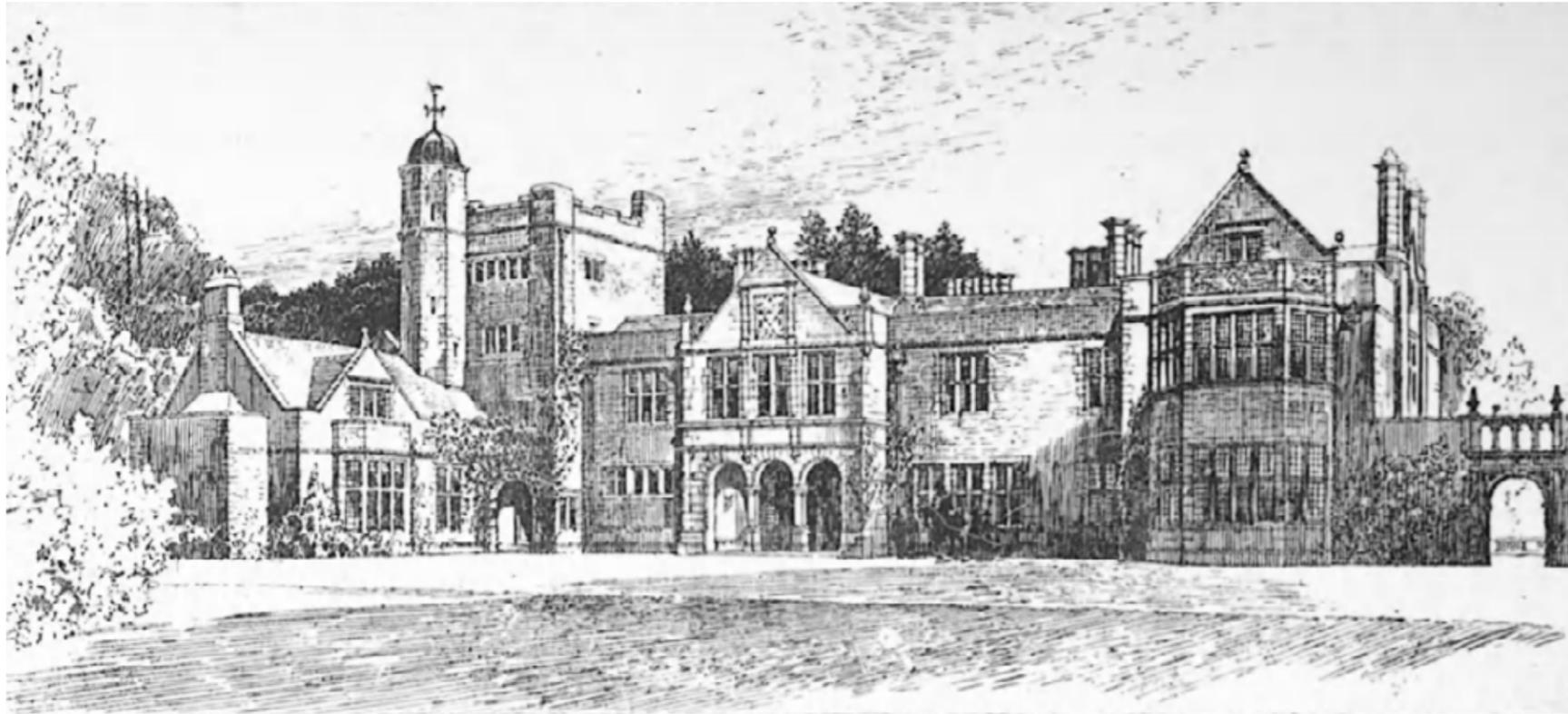


The second edition 25 inch to the mile scale Ordnance Survey map of 1895 marked up in red by the author to show the new west wing added by John Clarke Hawkshaw following the 1892 fire (since demolished) and the extensions to the east and north ends of the house.



Photograph dated 1932 of the south elevation of the house showing the west wing extension marked up in red. The structure was three storeys to the north with a single storey conservatory to the south lit by a series of glass domes.

## HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE



*The north elevation of Hollycombe House following Hawkshaw and Sherrin's Tudoresque transformation of the property which included a new gabled east wing (right) and two storey north wing at the base of a four storey tower and octagonal stair enclosure (left).*



*The north elevation of Hollycombe House today. The various demolitions are discussed overleaf.*

## HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE

Aside from engineering, J. C. Hawkshaw had many other interests including entomology, Japanese sword mounts (which he wrote several books on), mountaineering and landscape design and was a member of the English Arboricultural Society. At Hollycombe he laid out two walled gardens adjacent to his new west wing (now separately listed at Grade II), built a new paved terrace across the south elevation of the house and rebuilt the bridge over the Midhurst Road to link the formal gardens with the Arboretum laid out by his father - which he then considerably extended. Under J. C. Hawkshaw, the estate had grown to over 4,000 acres in extent.

Towards the north front of the house Hawkshaw laid out a new long drive which followed the line of the valley running parallel to the Midhurst Road to meet a lodge at its northern end roughly where the Lodge Automotive workshops now stand. The driveway was shortened in the mid-20th century and a new pair of lodges were built alongside the Midhurst Road. These were rebuilt in 2003 to adopt a more traditional appearance.<sup>05</sup>

By the time of Hawkshaw's death in 1921 at the age of eighty, the Hollycombe estate had swelled to over 4,000 acres.<sup>06</sup> The estate then passed down to his son Oliver (1869-1929), who held it only for a few years until his death in 1929.

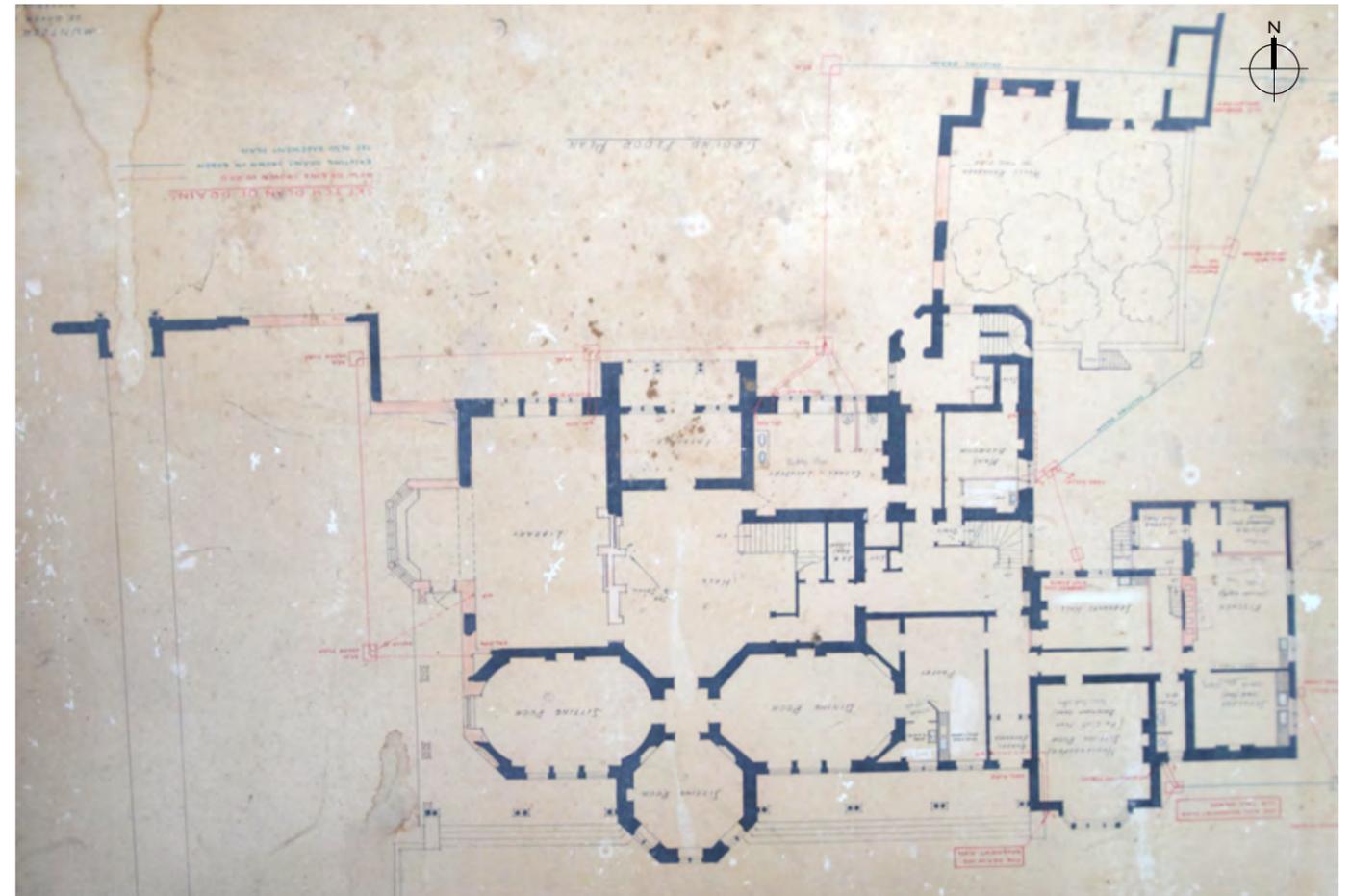
### SIR WALTER RUSSELL REA (1873–1948)

Hollycombe House and 200 acres of estate was purchased by the merchant banker and Liberal politician Sir Walter Russell Rea in 1936, some seven years after the death of Oliver Hawkshaw. It is not clear what happened to the house during the intervening years, but the property may have begun to fall into a state of partial dilapidation, which might then account for the extensive demolition works soon to be carried out by Rea shortly after the sale was agreed.

The west wing erected by Hawkshaw in 1892 was pulled down and in its place the present garden was laid out and the east and north wings were demolished down to ground floor level.



Sir Walter Russell Rea, 1943



Ground floor plan dated 1936 showing the west wing demolished and a new canted bay window in its place and the north wing replaced by a new walled garden enclosure.



Undated early 20th century photograph from the east showing the west wing (red), east wing (blue) and north wing (green) all demolished by Lord Rea in the mid-1930s.

<sup>05</sup> Existing and proposed plans prepared by Richard Ashby Architects dated Feb 1990

<sup>06</sup> Hollycombe House listed building entry – no. 1233746 and 1000304

# HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE



*Model of Hollycombe House from the south west showing the former west wing in blue, demolished by Sir Walter Rea in c.1936.*



*Model of Hollycombe House from the south east showing the former east and north wings in blue, demolished by Sir Walter Rea in c.1936.*

### LORD SELSDON (1913–1963)

The house was then acquired by Lord Selsdon, most likely Peter Mitchell-Thomson, 2nd Baron Selsdon, who was amongst other things, a racing car driver in the 1930s and 1940s, coming 4th at Le Mans in 1939 and winning the race in 1949 in a Ferrari 166.



*Lord Selsdon (left), Luigi Chinetti and Marion Chinetti at the 1949 Le Mans.*

### JOHN MARKHAM BALDOCK (1915-2003)

In 1951 the Hollycombe estate was purchased by John Baldock who was born in 1915, educated at Rugby school and Balliol College, Oxford in 1937. Shortly before the war he joined the Royal Naval Volunteer Reserve and during the war he served in the Atlantic, the Indian Ocean and the Mediterranean eventually rising to the rank of lieutenant commander. After the war he was selected as a Conservative candidate for Market Harborough, a private secretary at the Commonwealth Relations Office and later the Foreign Office, opened a restaurant in Kensington, joined the board of Lenscrete and was also a director Cibeal-Geigy UK between 1957 and 1968 and was awarded an MBE in 2001. He married Pauline in 1949 and had two sons, Christopher and David.

Little is known about the extent of alterations carried out at Hollycombe House by the time of its sale in 1990 but evidence suggests that little significant change occurred during this period. The house was purchased by Tim Hoare in 1990 but the adjoining land within the Arboretum was retained by the Baldock family who continue to run the Hollycombe Steam Collection.

### TIM HOARE (1950 – 2019)

Tim Hoare was a stockbroker, educated at Eton and was a distant relative of the late 17th century banking family C. Hoare and Co. In the early 1990s Tim and his wife Virginia, remodelled Hollycombe House to the designs of the architect Richard Ashby and the interior designer Robert Kime.

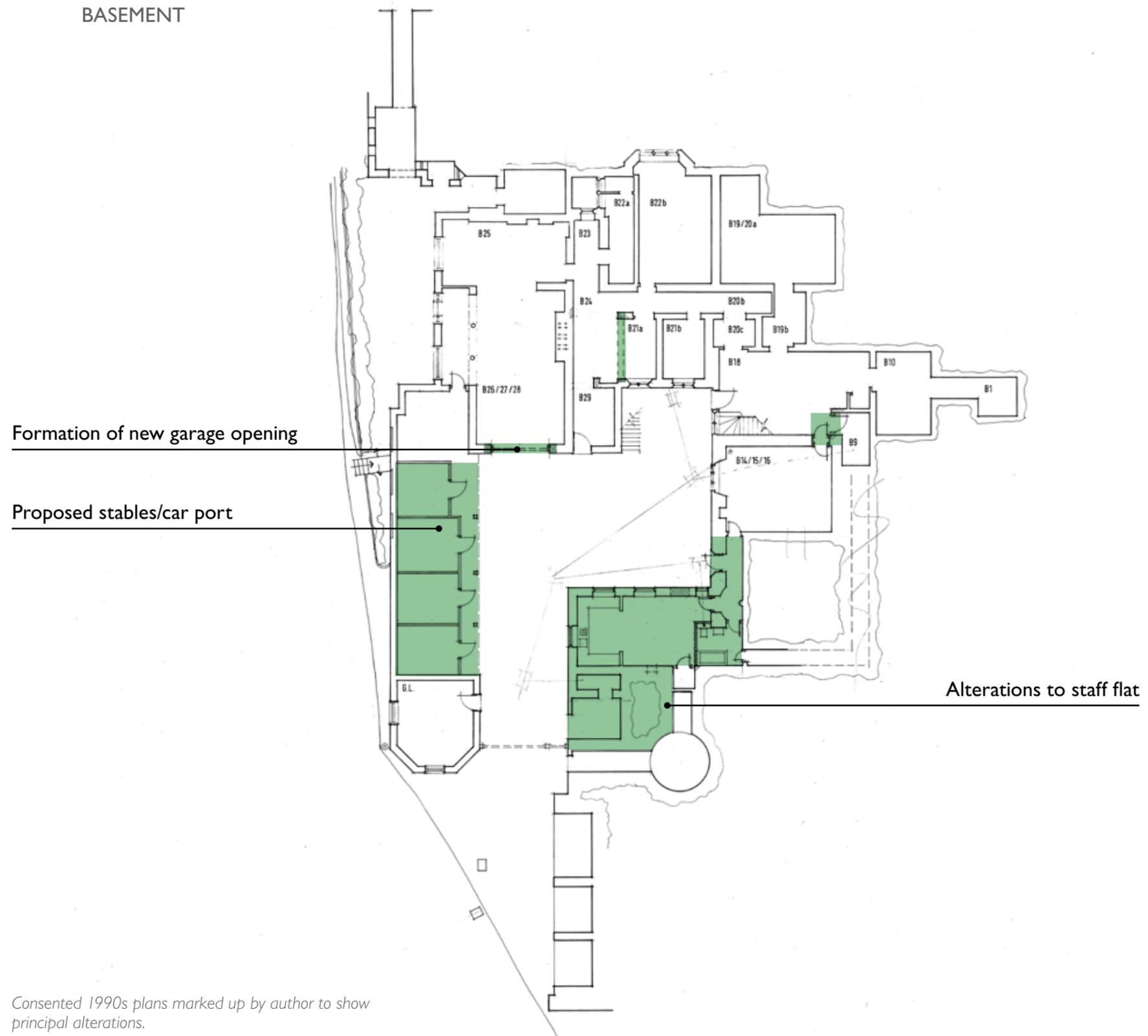
The alterations were consented by Chichester District Council on the 13th November 1990 (LN/6/90LB/ML/46/90LB) and involved relatively modest internal alterations and redecoration throughout the house – see photos in Section 4.1.

Other works commissioned by Tim Hoare included an application to Chichester District Council for the rebuilding of the Ha Ha, which was consented on the 29th July 1994 (LNML/94/01592/DOM) and a new stone bridge over the existing cattle grid, also in 1994 (LNML/94/00417/DOM).

In March 2003 Listed Building Consent was granted for new wrought iron gates to the north entrance designed by Richard Ashby Architects, but it is unclear whether these were ever implemented (03/00138/LBC and 03/00139/DOM) and later in 2003 Ian Judd and Partners (land agents and surveyors) submitted a retrospective application for the underpinning, repair and replacement of the existing Ha Ha, which was consented in November of that year (LN/03/03146/LBC). Also in that year Richard Ashby submitted an application to reconstruct the pair of lodges flanking the northern entrance. The works were granted consent in December 2003 (03/02110/LBC and LN/03/02115/FUL).

# HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE

## BASEMENT



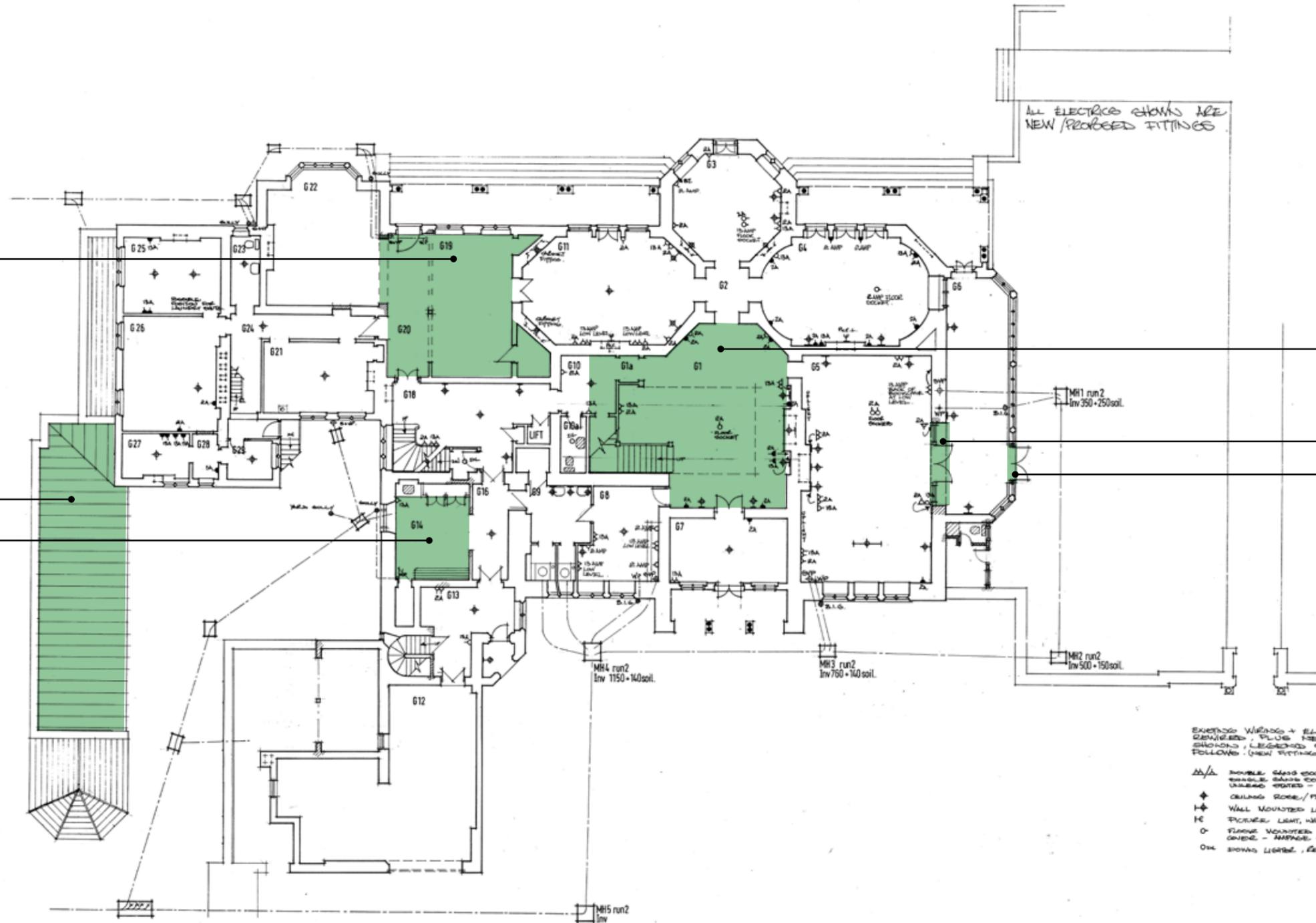
# HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE

## GROUND FLOOR

Refitted kitchen and formation of new openings.

New roof over stables/ car port

Alterations to boot room



ALL ELECTRICAL SHOWS ARE NEW / PROPOSED FITTINGS

Remodelling of Inner Hall

Alterations to existing glazed screen

New door opening

- EXISTING WIRING & ELECTRICAL ACCOMMODATION SHOWN. PLUS NEW FITTINGS AND SHOWS. LEGEND OF ELECTRICAL AND FOLLWS (NEW FITTINGS ONLY)
- AA/A DOUBLE GLASS SOCKET FIXED AT LOW LEVEL / SINGLE GLASS SOCKET FIXED AT LOW LEVEL, UNLESS NOTED - INTRIG NOTED
  - ◆ CEILING ROSE / PENDANT
  - ⊕ WALL MOUNTED LAMINAIRE
  - ⊖ PICTURE LIGHT, WALL MOUNTED - HEIGHT NOTED
  - FLOOR MOUNTED SOCKET WITH WOODEN FLAP OPEN - HEIGHT NOTED
  - OH SHOWS LIGHTS, RECESSED

Consented 1990s plans marked up by author to show principal alterations.

# HISTORIC DEVELOPMENT OF HOLLYCOMBE HOUSE

## FIRST FLOOR

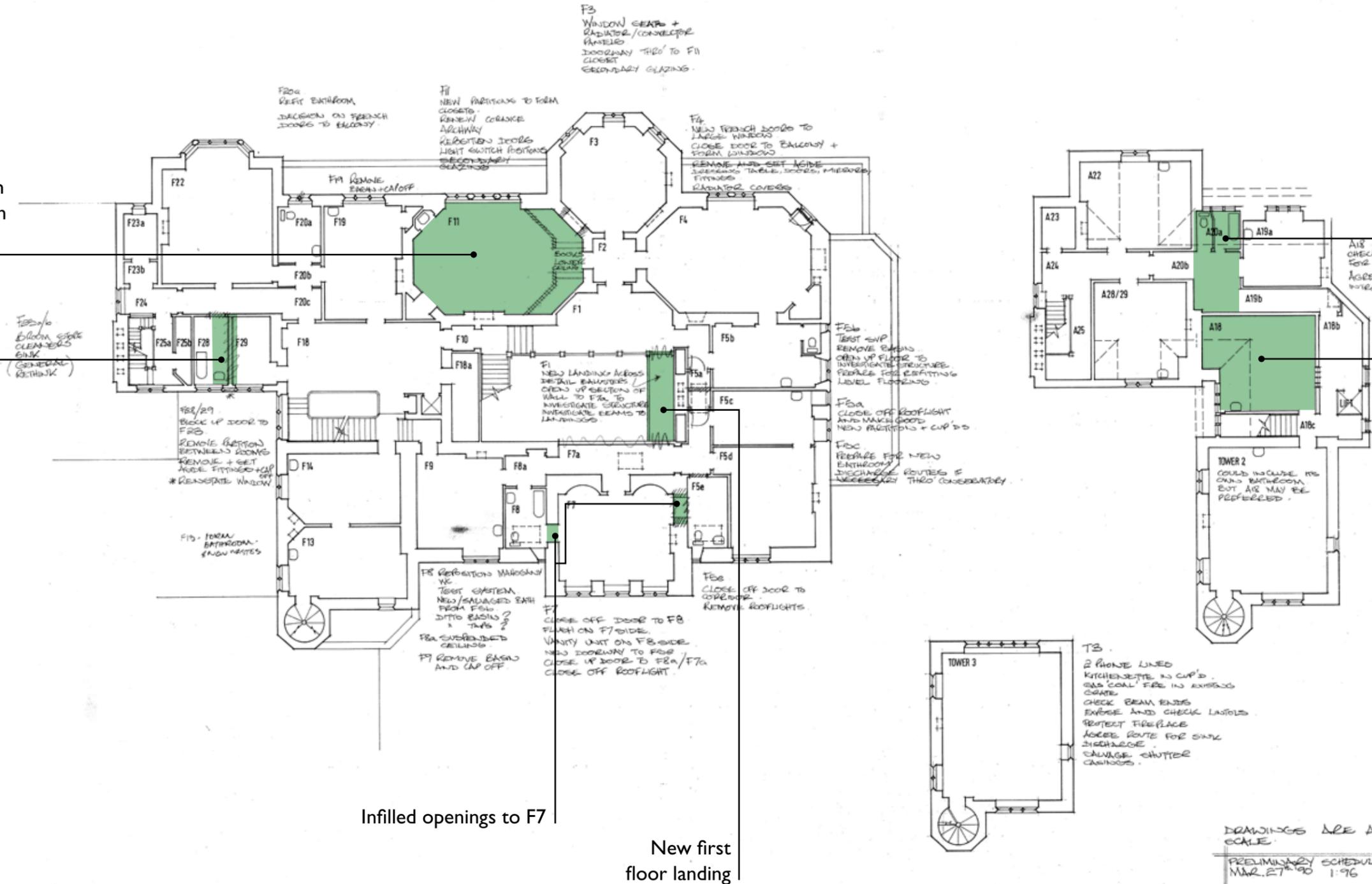
## SECOND FLOOR

Alterations to form new bathroom with walk in closets

Partition removed

New kitchenette formed

Remodelled master bathroom



Infilled openings to F7

New first floor landing

TOWER 3  
2 PHONE LINES  
KITCHENETTE AS CUP'D  
GAS COAL FIRE IN BRICKS  
CHECK BEAM ENDS  
EXPOSE AND CHECK LISTS  
PROTECT FIREPLACE  
CHECK ROUTE FOR SINK  
DISCHARGE  
CHANGE CHUTE  
CANNERS

DRAWINGS ARE AT 1/8" SCALE  
PRELIMINARY SCHEDULE  
MAR. 27 1990 1:96

Consented 1990s plans marked up by author to show principal alterations.

## SECTION 6.0

### SIGNIFICANCE ASSESSMENT

#### 6.1 INTRODUCTION

This section assesses the significance of any heritage assets that are likely to be affected by development proposals, including their settings, and is a requirement of paragraph 189 of the *National Planning Policy Framework* (NPPF). The NPPF glossary defines a heritage asset as ‘a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority’.

This assessment has been informed by *Historic England’s Conservation Principles* (April 2008) and *Historic England’s Managing Significance in Decision-Taking in the Historic Environment* (March 2015).

The concept of ‘significance’ lies at the heart of English Heritage’s *Conservation Principles*, it is a collective term for the sum of all the heritage values that society attaches to a place. Understanding who values a place and why provides the basis for managing and sustaining those values for future generations. Heritage values can be arranged into the following four groups:

**Evidential Value:** the potential of a place to yield evidence about past human activity.

**Historic Value:** the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative.

**Aesthetic Value:** the ways in which people draw sensory and intellectual stimulation from a place.

**Communal Value:** derived from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory

#### 6.2 LEVELS OF SIGNIFICANCE

The following approach to defining levels of significance is proposed and has been adapted from that devised by J. S. Kerr based on the *Burra Charter*.<sup>01</sup>

##### LEVELS OF SIGNIFICANCE

<b>HIGH SIGNIFICANCE</b>	A theme, feature, building or space which has a high cultural value and forms an essential part of understanding the historic value of the site, while greatly contributing towards its character and appearance. Large scale alteration, removal or demolition should be strongly resisted.
<b>MEDIUM SIGNIFICANCE</b>	A theme, feature, building or space which has some cultural importance and helps define the character, history and appearance of the site. Efforts should be made to retain features of this level if possible, though a greater degree of flexibility in terms of alteration would be possible.
<b>LOW SIGNIFICANCE</b>	Themes, features, buildings or spaces which have minor cultural importance and which might contribute to the character or appearance of the site. A greater degree of alteration or removal would be possible than for items of high or medium significance, though a low value does not necessarily mean a feature is expendable.
<b>NEUTRAL</b>	Themes, spaces, buildings or features which have little or no cultural value and neither contribute to nor detract from the character or appearance of the site. Considerable alteration or change is likely to be possible.
<b>INTRUSIVE</b>	Themes, features or spaces which actually detract from the values of the site and its character and appearance. Efforts should be made to remove these features.

<sup>01</sup> Kerr, J. S. *The Seventh Edition Conservation Plan* (ICOMOS 2013).

### 6.3 MAIN HOUSE SIGNIFICANCE

#### 6.3.1 EVIDENTIAL VALUE

*'the potential of a place to yield evidence about past human activity'*

##### Archaeology

Various written accounts describe a visit to a friend at Uppark late one evening in c.1800 when Sir Charles Taylor lost his way home and was forced to spend the night in his carriage. He was so struck by the beauty of the surrounding countryside when he awoke the next morning that he demolished the house he found there and built Hollycombe in its place. Possibly nothing more than a romantic local legend, but it does suggest that a building already stood on the site at that time. Its precise location, form and extent are unknown and late 18th map coverage of this area is limited and inaccurate. There are also no known archaeological deposits recorded at this location within the Sussex Historic Environment Record (HER), but the story warrants further investigation.

The form and extent of Nash's original basements is not yet fully understood, and it is unclear whether parts of it were truncated when the basements were gradually extended over the remainder of the 19th century.

The archaeological potential of the site is considered **LOW/MEDIUM**.

##### Documentary and physical

The wider history of the house and estate are well understood and documented through surviving written accounts and 18th, 19th and 20th century maps, plans, illustrations and photos, but there are considerable gaps in knowledge regarding the incremental changes that transformed the house from a modest rural retreat to a sprawling country pile. Some of these gaps include the form and extent of the early 19th century extensions to the north of the property and the extensive alterations carried out by John Clarke Hawkshaw following the fire of 1891.

There is a considerable amount more to be understood from surviving documentary sources in both private and public collections and from evidence embodied within the building fabric itself, such as the original method of construction and evidence of historic interior finishes.

The evidential value of Hollycombe House is considered **HIGH**.

#### 6.3.2 HISTORIC VALUE

*'The ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative'*

Hollycombe House was built in c.1800 for Sir Charles Taylor as a modest country retreat consisting of a compact shamrock-shaped house and a narrow service wing. Map evidence suggests that this arrangement must have soon proved inadequate as Taylor began extending the property to the north shortly after the building was completed, and by the time it was sold in 1866 it scarcely resembled Nash's original concept.

Sir John Hawkshaw was the purchaser and he continued to make alterations to the house until his death in 1891, when the property passed to his son John Clarke Hawkshaw. The following year a fire is believed to have destroyed parts of the house, so Hawkshaw took this opportunity to extend the property by adding new wings to the east and west and then encasing the building in a coarsed stone outer skin.

The Hawkshaw wings were finally demolished in the 1930s by Sir Walter Rea shortly before the house was requisitioned during the Second World War and converted to a school for girls. Rea died a couple of years after the house was returned to him and the contents sold at auction. It then passed to Lord Selsdon and on to John Markham Baldock whose family held the property until 1990 when it was sold to Tim and Virginia Hoare.

The house has a particularly rich and complex history characterised by large and small scale changes reflecting the tastes of the various owners. These cumulative changes contribute greatly to the layered history of the property and also warrant further analysis and research.

The historic value of Hollycombe House is considered **HIGH**.

The House is also associated with many notable people and events. It was designed by John Nash, one of the most influential architects of period, was owned by Sir John Hawkshaw, a highly prominent civil engineer of the mid-19th century and his wife, the poet Lady Ann Hawkshaw who is known to have written several volumes at Hollycombe. Their regular visitors including Charles Darwin and his wife Emma, Anne Thackeray, novelist and daughter of William Makepeace Thackeray and Alfred, Lord Tennyson.

The historic associative value of Hollycombe House is also considered **HIGH**.

### 6.3.3 AESTHETIC VALUE

*'The ways in which people draw sensory and intellectual stimulation from a place'*

#### Externally

Other than the projecting octagonal south bay and adjacent west wing, there is very little external evidence of Nash's original cottage. The Tudoresque appearance of the house today is largely down to the alterations carried in the early 1890s by John Clarke Hawkshaw. He entombed the original house, and its later extensions, behind a masonry outer skin and added finial-topped gables, stone mullioned and transomed windows, soaring chimneys, an imposing castellated east tower with an octagonal corner stair and a great entrance loggia supported on Tuscan columns. The effects are both theatrical and imposing, and the chimneys and gables in particular cut a distinctive silhouette on the skyline in long views from the north and south.

The house also takes on an organic medieval quality reflecting the various ad hoc changes carried out by successive owners; as a result there is little compositional cohesion across the four principal elevations. This layering and lack of homogeneity contributes greatly to the aesthetic value of the house but also provides significant future development opportunities.

Some of the changes carried out by former owners have been less than successful and not all parts of the exterior are of equal heritage value. The decapitated north wing over the present garage for example, and the east wing over the playroom, appear unresolved, poorly conceived and clumsily executed.

The gardens are separately listed at Grade II\* and are of particularly high significance in their own right. The house was built in a level clearing at the base of a natural valley and is highly prominent in views from the north and south. The gardens provide a truly remarkable setting for the house.

The aesthetic value of the exteriors is considered **MEDIUM TO HIGH** on balance and there is considerable scope for enhancement.

#### Internally

The interiors are a curious mix of heavy ornamentation of the 19th and late 20th centuries and the delicate paintwork associated with the original core of the house designed by John Nash. Further confusion arises from the fact that many of the interiors appear historic but contain faithfully replicated details and decorative schemes, including the Nash-esque interiors which are largely the work of Robert Kime dating to the 1990s.

The original Nash rooms are considered to be of High aesthetic value, as are the principal ground floor reception rooms – see the Significance Plans on the following pages. These rooms have less capacity to accommodate change. The back of house areas, bathrooms, kitchens and ancillary spaces marked up in yellow on the Significance Plans are of limited aesthetic value and are considered low overall. These areas can accommodate sensitive change which could in turn raise the aesthetic value of the interiors. There are a number of intrusive features, such as inappropriately placed partition walls, which could be removed to enhance the aesthetic value further still.

The aesthetic value of the interiors is considered **MEDIUM** overall and there is considerable scope for enhancement.

### 6.3.4 COMMUNAL VALUE

'derives from the meaning of a place for the people who relate to it, or for whom it figures in their collective experience or memory'

Other than for a brief period during the Second World War when the house was used as a school for girls, Hollycombe has always been in private use. The property will feature in the collective memory of any remaining former pupils but on balance the communal value is considered **LOW**.

6.4 MAIN HOUSE SIGNIFICANCE PLANS

LOWER GROUND FLOOR  
SIGNIFICANCE PLAN

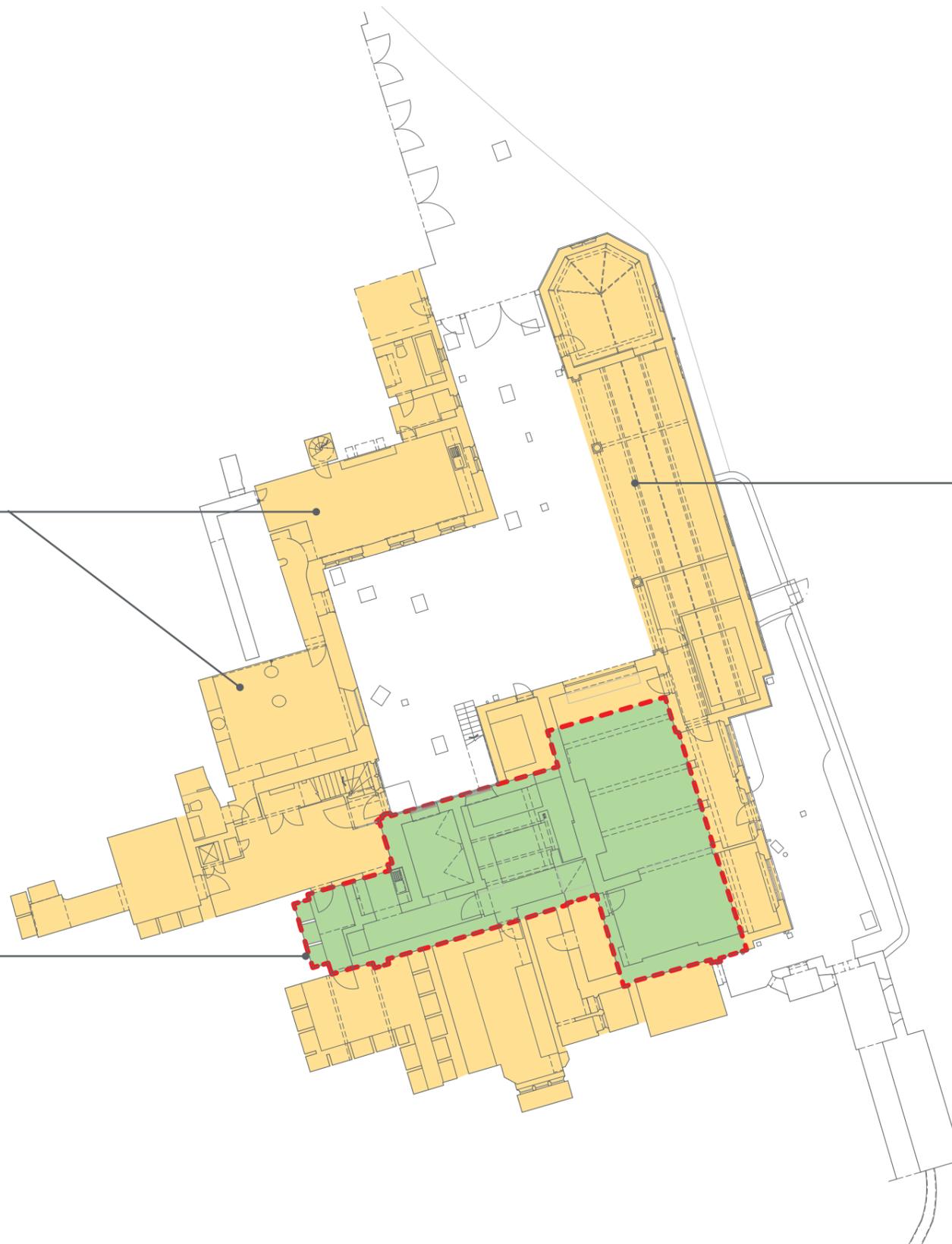
- Very High
- High
- Medium
- Low
- Neutral
- ⋮ Surmised Original Nash Basement

*This plan is not to scale*

19th century rooms converted to staff accommodation in the 1990s.

Surmised layout of original Nash basement

Early 19th century service wing demolished down to ground floor level in the 1930s then converted to car port and re-roofed in the 1990s.



# SIGNIFICANCE ASSESSMENT

## GROUND FLOOR SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral
- Original Nash

*This plan is not to scale*

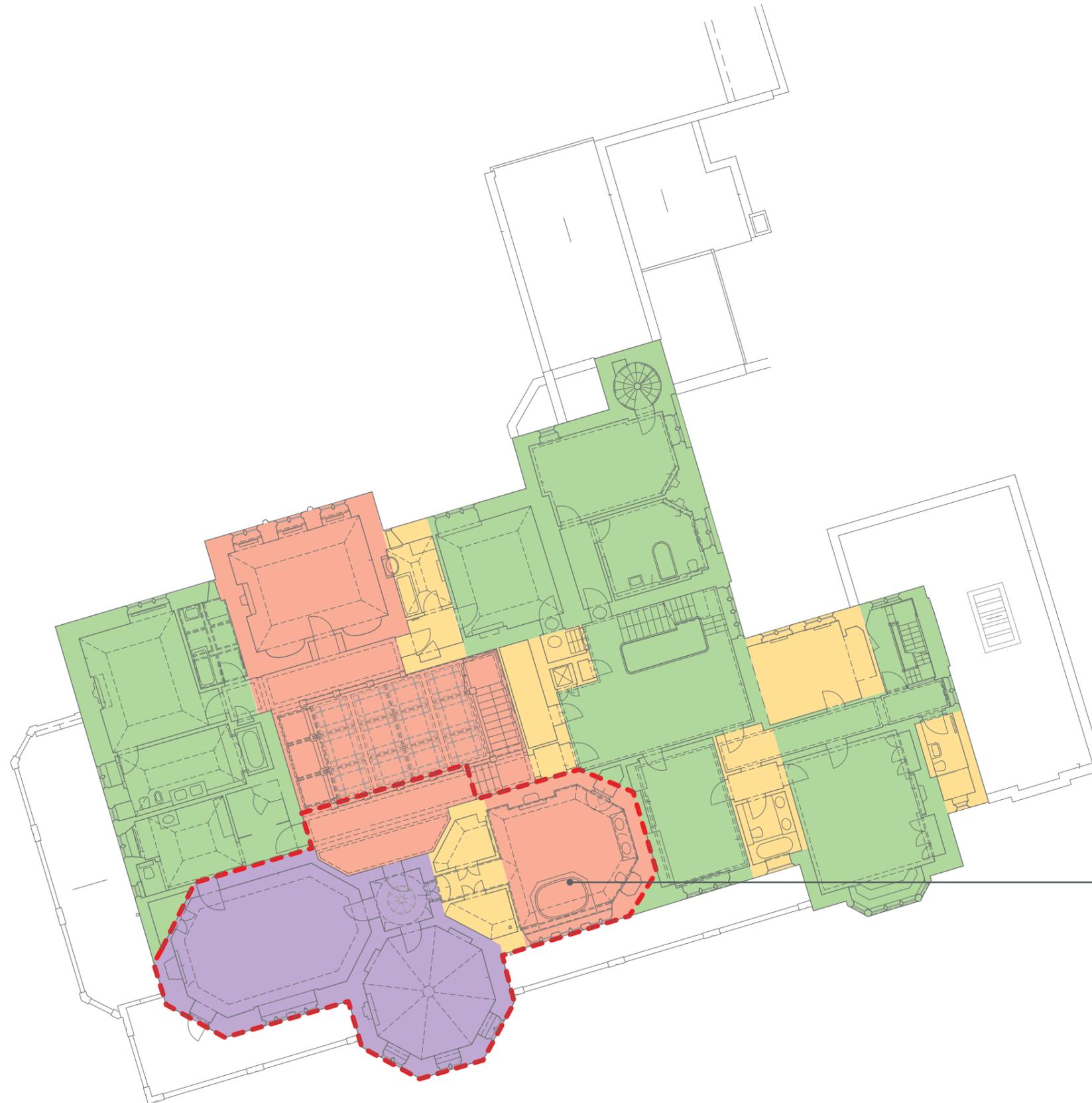


# SIGNIFICANCE ASSESSMENT

## FIRST FLOOR SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral
- Original Nash

*This plan is not to scale*



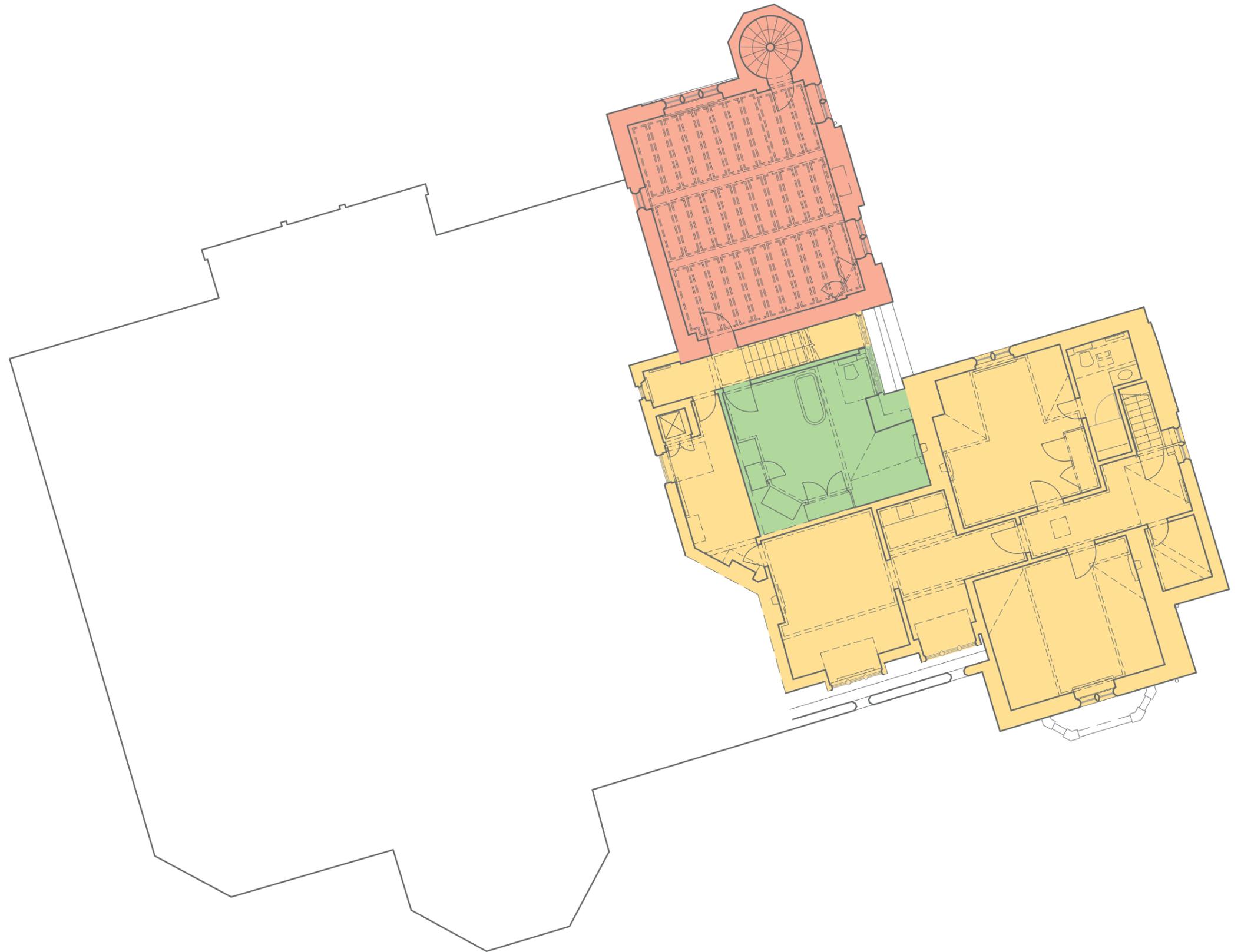
Original Nash bedroom  
subdivided to form walk in  
closets in the 1990s

# SIGNIFICANCE ASSESSMENT

## SECOND FLOOR SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral

*This plan is not to scale*

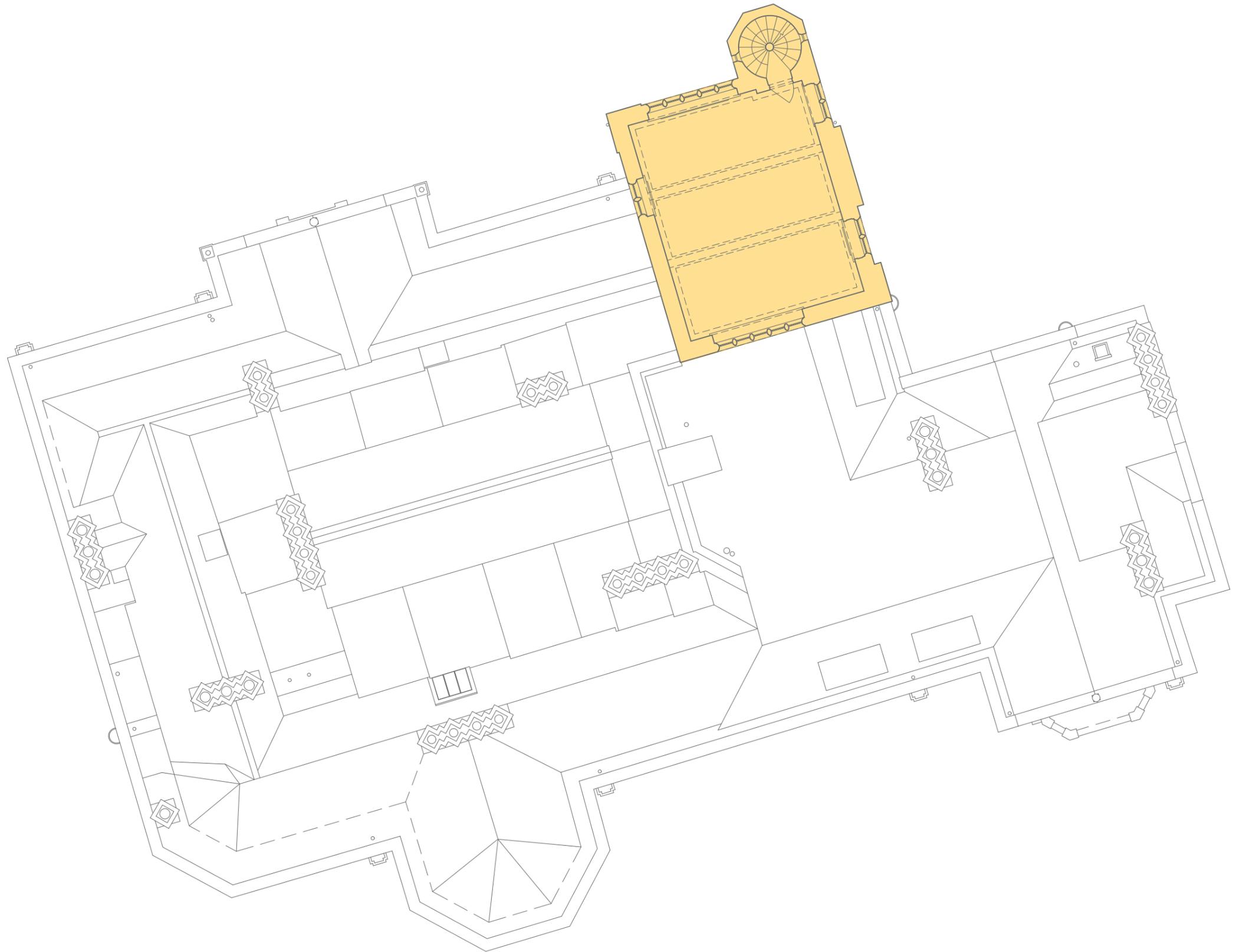


# SIGNIFICANCE ASSESSMENT

## THIRD FLOOR SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral

*This plan is not to scale*



## SECTION 7.0

### IMPACT ASSESSMENT

#### 7.1 INTRODUCTION

The following chapter discusses the potential heritage impact of development proposals on the significance of the Grade II listed Hollycombe House and the Grade II\* Hollycombe Registered Garden.

#### 7.2 ASSESSMENT METHODOLOGY

Any assessment of impact must be preceded by an understanding of the significance of the heritage assets potentially affected by development proposals at a level of detail proportionate to the works being proposed and the significance of the heritage asset potentially affected (NPPF para.194).

The following assessment methodology and criteria have been adapted from the ICOMOS Guidance on Heritage Impact Assessments for Cultural World Heritage Properties (2011). Although written to evaluate the potential impact of development proposals on the Outstanding Universal Values (OUV) of World Heritage sites, it provides useful guidance and criteria for the effective assessment of all heritage assets forming the subject of development proposals.

#### 7.3 IMPACT ASSESSMENT CRITERIA

MAGNITUDE OF IMPACT	DEFINITION
<b>High Beneficial</b>	The development considerably enhances the heritage values of the identified heritage assets, or the ability to appreciate those values.
<b>Medium Beneficial</b>	The development enhances to a clearly discernible extent the heritage values of the heritage assets, or the ability to appreciate those values.
<b>Low Beneficial</b>	The development enhances to a minor extent the heritage values of the heritage assets, or the ability to appreciate those values.
<b>No Harm/No Change</b>	The development does not change the heritage values of the heritage assets, or the ability to appreciate those values.
<b>Low Adverse</b>	The development erodes to a minor extent the heritage values of the heritage assets, or the ability to appreciate those values.
<b>Medium Adverse</b>	The development erodes to a clearly discernible extent the heritage values of the heritage assets, or the ability to appreciate those values.
<b>High Adverse</b>	The development substantially affects the heritage values of the heritage assets, or the ability to appreciate those values.

## IMPACT ASSESSMENT

### 7.4 IMPACT ASSESSMENT

The proposals involve three distinct elements:

- General Redecoration
- Refurbishment of Flooring
- Investigative Works

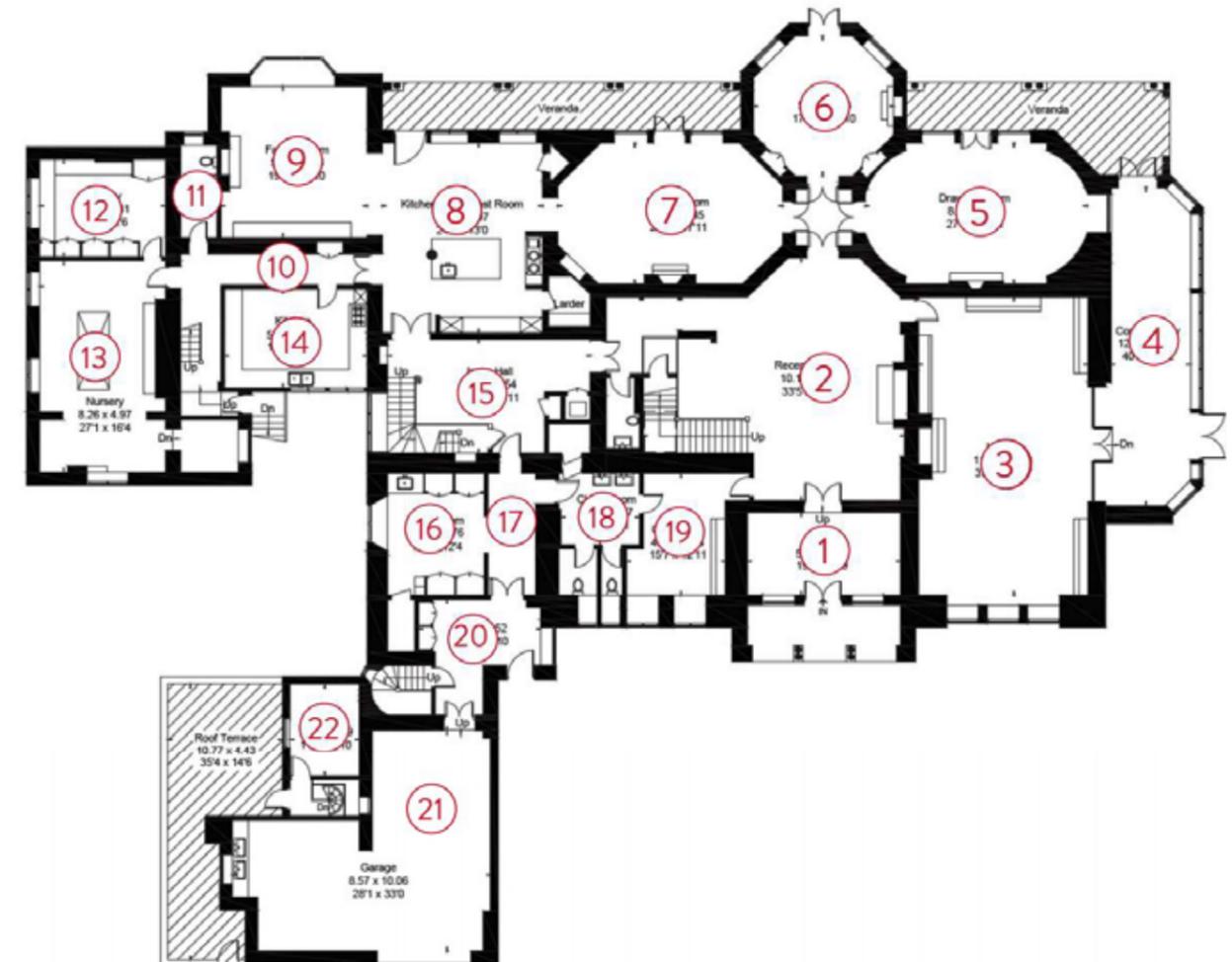
This section addresses the impact of each of these elements in turn.

#### 7.4.1 GENERAL PRINCIPLES

In general terms redecoration that does not affect a listed building's 'special interest' does not require listed building consent. Exceptions to this rule include:

- When changing from a traditional, breathable paint type to a modern non-breathable paint finish as many modern finishes are plasticised and moisture-retardant and can result in moisture accumulation and damage.
- Redecoration which affects an historic decorative scheme which contributes to the special interest of the listed building.
- The removal or painting over of hand-painted special finishes which may affect the special interest of the listed building.
- Decorating over surfaces which were previously undecorated such as stonework, brickwork and timber.
- Removing decorative finishes from surfaces previously decorated, unless the fabric in question is clearly of no special interest.
- Causes damage to or conceals important markings such as witch marks and mason's marks.

- ① LOBBY
- ② RECEPTION HALL
- ③ LIBRARY
- ④ CONSERVATORY
- ⑤ DRAWING ROOM
- ⑥ STUDY
- ⑦ DINING ROOM
- ⑧ KITCHEN & BREAKFAST ROOM
- ⑨ FAMILY ROOM
- ⑩ HALLWAY
- ⑪ KITCHEN WC
- ⑫ LAUNDRY
- ⑬ NURSERY
- ⑭ KITCHEN
- ⑮ INNER HALL
- ⑯ BOOT ROOM
- ⑰ HALLWAY
- ⑱ CLOAKROOM
- ⑲ GUN ROOM
- ⑳ HALLWAY
- ㉑ GARAGE
- ㉒ BEDROOM



Ground floor plan with room numbers referred to throughout this report. Ground floor plan with room numbers referred to throughout this report.

# IMPACT ASSESSMENT

- 23 LANDING
- 24 LOBBY
- 25 BATHROOM
- 26 DRESSING ROOM
- 27 PRINCIPAL BEDROOM
- 28 DRESSING ROOM
- 29 BATHROOM
- 30 BLUE BEDROOM
- 31 BATHROOM
- 32 YELLOW BEDROOM
- 33 BATHROOM
- 34 RED BEDROOM
- 35 FLOWER BEDROOM
- 36 BATHROOM
- 37 LANDING
- 38 BEDROOM
- 39 STAIR
- 40 BATHROOM
- 41 BEDROOM
- 42 BATHROOM
- 43 BEDROOM



First, second and third floor plans with room numbers referred to throughout this report.

**7.4.2 GENERAL REDECORATION**

The redecoration involves painting over modern paintwork and the removal of modern wallpaper, neither of which require consent. No historic paintwork within the Drawing Room or Study will be painted over. No stonework is to be painted over but modern paint is to be stripped from the stone windows in the Conservatory (no. 4 on the plan above), the Family Room (9), ground floor kitchen WC (11), first floor Master Bathroom (25), first floor Dressing Room (28), the Blue Bedroom (30), the Flower Bedroom (35), east wing back bedroom (38), east wing front bedroom (42). Certain fireplaces will also be stripped and returned to their original finish.

**Nash Rooms**

*The following assessment draws on paint analysis carried out by Catharine Hassall as documented in Appendix C.*

The most significant rooms are those located within the original John Nash core on the ground floor where no historic or significant features will be altered by the redecoration. The existing scheme does not feature Nash paintwork however the Drawing Room (5) and adjacent Study (6) retain late 19th/ early 20th century decorative ceilings, which contribute to the significance and special architecture interest of the listed building and will be protected and preserved in their current form.

None of the paint schemes are original early 19th century, although traces remain beneath subsequent layers of paint. The proposals involve the redecoration of the walls and other decorative elements including joinery and skirtings, which have all been repainted a number of times and can accommodate another layer of modern paint. The walls in particular have been repainted on numerous occasions over the course of the 19th, 20th and 21st centuries, with a departure from pale distemper to oil paints in the late 19th century and the introduction of paints based on titanium dioxide white in the mid-20th century. The Dining Room (7) has been the most redecorated, having been painted at least five times since the Second World War. In certain rooms, including the Study and the upper section of the walls within the Dining Room, there is no trace at all of original wall paintwork under present lining papers and emulsion paints, suggesting a distemper was used and later washed off.

The Drawing Room (5) features a section of decorative painted dado adjacent to the fireplace dating to the late 19th or very early 20th century, which appears to match the decorative ceiling seen today; this more historic section will be retained and not painted over.



*The ground floor Drawing Room ceiling dated to the late 19th century. Only the lower section of wall (currently painted in modern paintwork) is to be redecorated.*



*The section of decorated dado adjacent to the Drawing Room fireplace dated to the late 19th/ early 20th century - not being painted over.*



*The ground floor Study ceiling dated to the late 19th century. Only the lower section of wall (currently painted in modern paintwork) is to be redecorated.*

At first floor level, all trace of original wall and ceiling decoration within the Nash rooms has been lost (see above plan rooms 24-27). These rooms have been repainted a number of times with the bedroom (27) repainted at least five times since the Second World War. There is little trace of early 19th century paintwork in these rooms except on the entrance door to the bedroom and the dressing room (both subsequently overpainted).

To conclude, no historic decorative schemes will be impacted by the proposals which focus on the repainting of modern paintwork, . There will be **No Harm** to the significance or special interest of the listed building.

### 7.4.3 REFURBISHMENT OF FLOORING

The proposals do not involve the removal of any flooring material other than modern carpets. Timber boards and cork flooring will be repaired or locally repaired or replaced where necessary like for like and polished. The Hall (2) and Library (3) timber flooring is to be re-stained and waxed.

The above flooring works will cause **No Harm** to the significance or special interest of the listed building.

### 7.4.4 OPENING UP INVESTIGATION WORKS

The investigation works are being proposed to provide an enhanced understanding of the structural makeup, condition and date of various parts of the building, as well as the location and extent of foundations to former extensions demolished in the 1930s. The works will therefore better reveal the historic and evidential values of the listed building and will inform any future development proposals.

Please refer to the Opening Up Report (Appendix B) for a detailed description of the location and extent of the areas to be opened up, the investigation methodologies and any subsequent making good. The below provides a precis of the two main types of intervention - trial pits and internal opening up.

#### Trial Pits

Trial pits are being proposed to determine foundation depth and the extent of survival with regards the demolished sections of the house. Care is to be taken to avoid damaging any footings and corbels and the same soil and surface treatment will be reinstated. The trial pits are temporary interventions and will result in **No Harm** to the Grade II listed building or the Grade II\* Registered Park and Garden.

#### Opening up works

The opening up works can be further subdivided into three intervention types - wall investigations, floor investigations and ceiling investigations.

The makeup, structural stability, and condition of many of the walls is unknown as the house was encased in Bargate stone in the late 1890s when John Clark Hawkshaw remodelled the house in a Tudoresque style. He retained parts of the original Nash building underneath, which was thought to have been stucco over brick, but several early illustrations also suggest half timbering to the walls. Whilst Nash is one of the country's foremost architects, he is also known to have employed rather shoddy construction techniques including the extensive use of rubble infill walling. Understanding the makeup and structural integrity of the walls is therefore fundamental to any future development proposals and the general long-term survival of the building fabric, especially given the dearth of surviving original plans.

- Any cores taken will be labelled and reinstated and any finishes will be reinstated like for like. Once completed there will be no evidence of any former investigative works.
- Where floorboards are lifted, these will be labelled and returned to their original locations. Where cores are taken through concrete floors these will only impact on later parts of the building dating to the late 19th century onwards which have a reduced significance and can accommodate minor interventions of this type without causing harm.
- Any interventions into ceilings will allow the makeup, condition and depth of the floor above to be fully understood. All finishes will be reinstated and made good.

The various interventions into the walls, ceilings and floors are considered relatively modest in extent and are deemed necessary to further our understanding of the makeup of listed building and to inform any future development proposals. All historic fabric will be returned back to its original locations and any finishes will be fully reinstated with no outward visible signs of previous investigative works. The proposed investigations will cause No Harm to the significance or special interest of the listed building.

### CONCLUSIONS

The internal redecoration and localised floor refurbishment targets areas which have been redecorated in recent times and which do not contribute to the significance or special interest of the listed building. Any historic paintwork within the Drawing Room and Study, which does contribute to special interest, is to be preserved in its current form and not decorated.

The opening up works will involve interventions into the historic building fabric but their location and extent is considered modest and in all cases fabric will be reinstated and repaired like for like. The opening up works are considered justified on the grounds they will provide a better understanding of the makeup and structural integrity of the building and will inform any future development proposals.

There would be preservation for the purposes of the decision maker's duty under section 16(2) of the Planning (Listed Buildings and Conservation Areas) Act 1990. Paragraphs 201 and 202 of the NPPF would not be engaged. The proposals are compliant with local and national planning policy and the significance of the heritage asset would be sustained.

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